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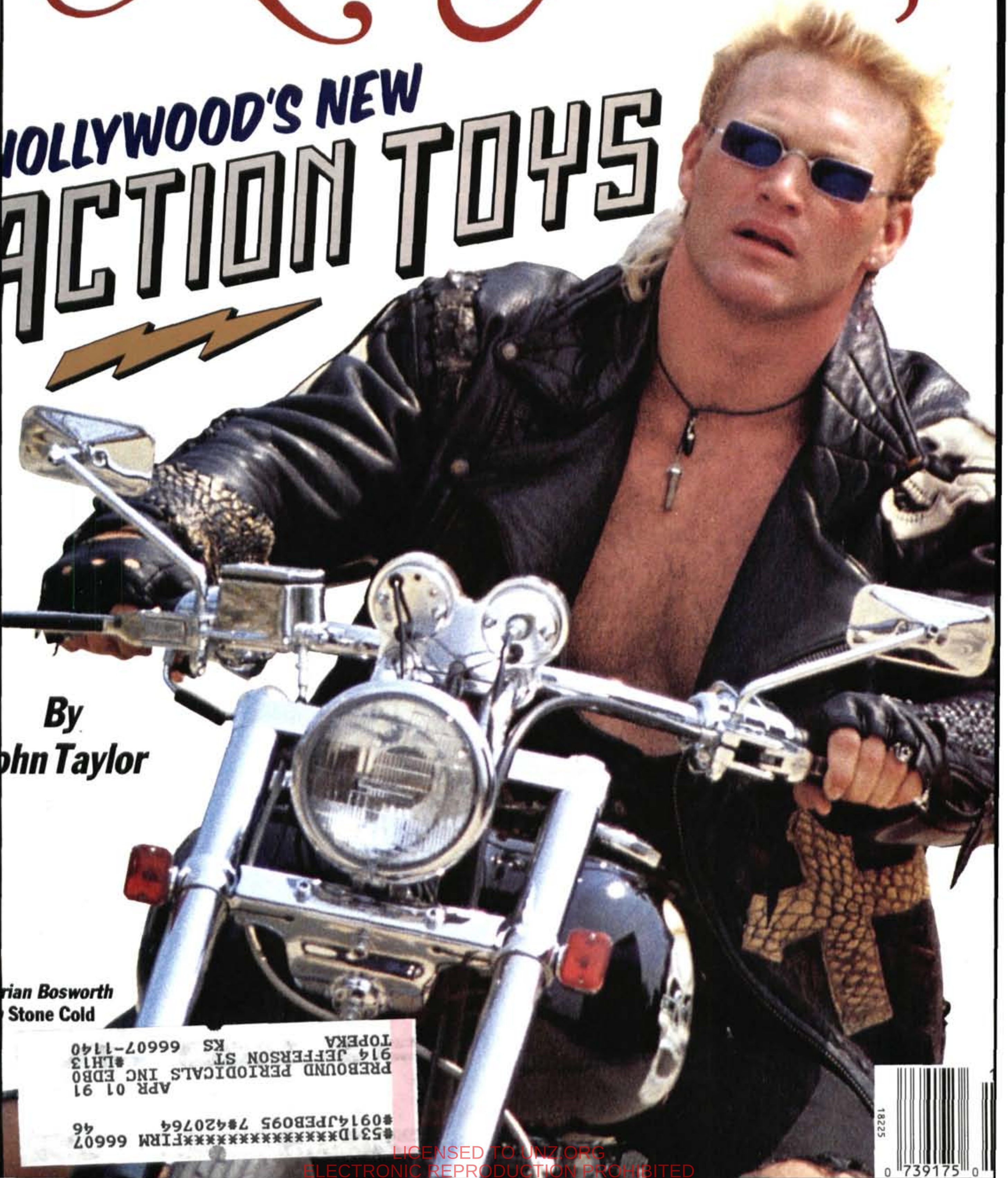

OLLYWOOD'S NEW ACTION TOYS

By
ohn Taylor

rian Bosworth
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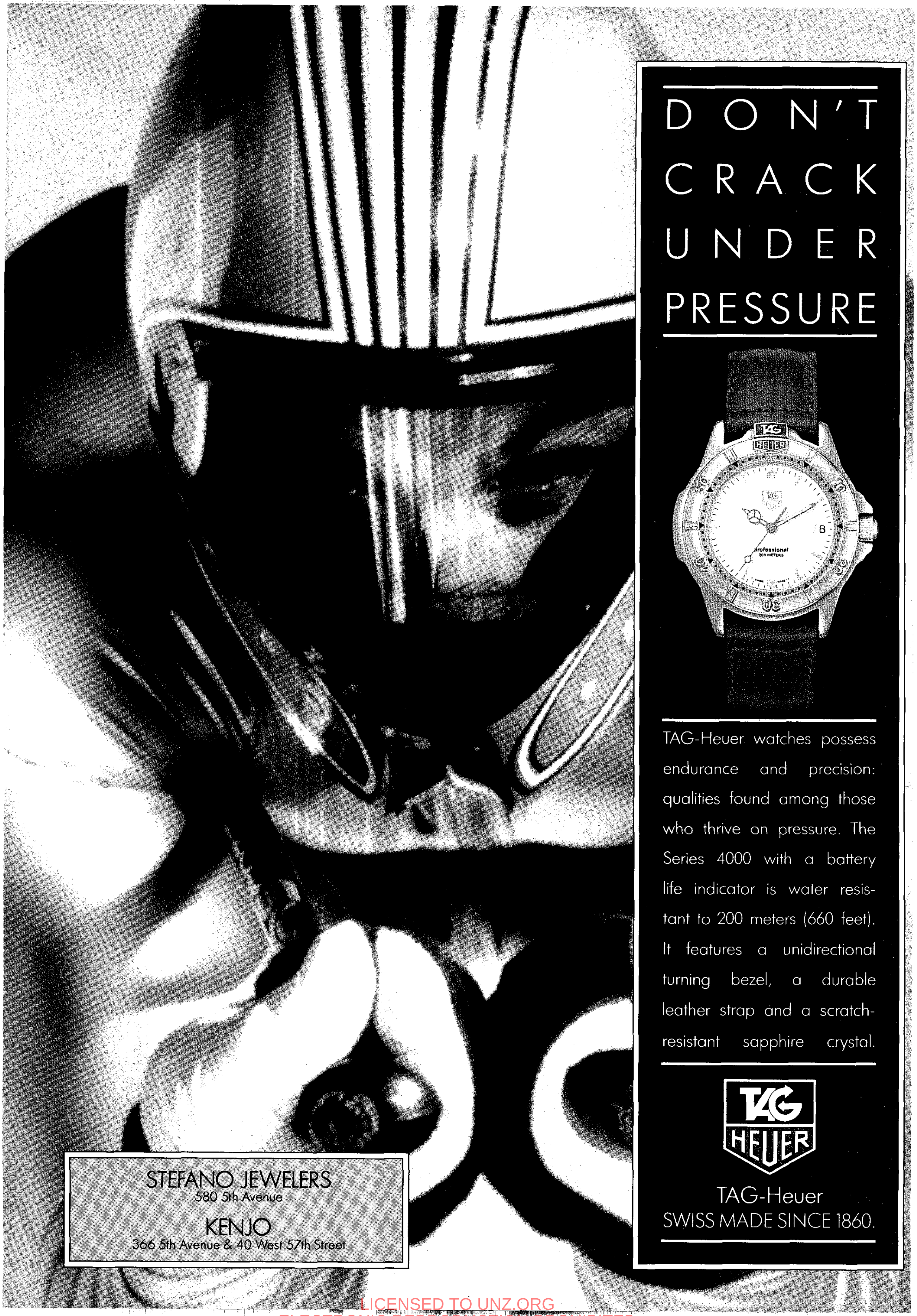

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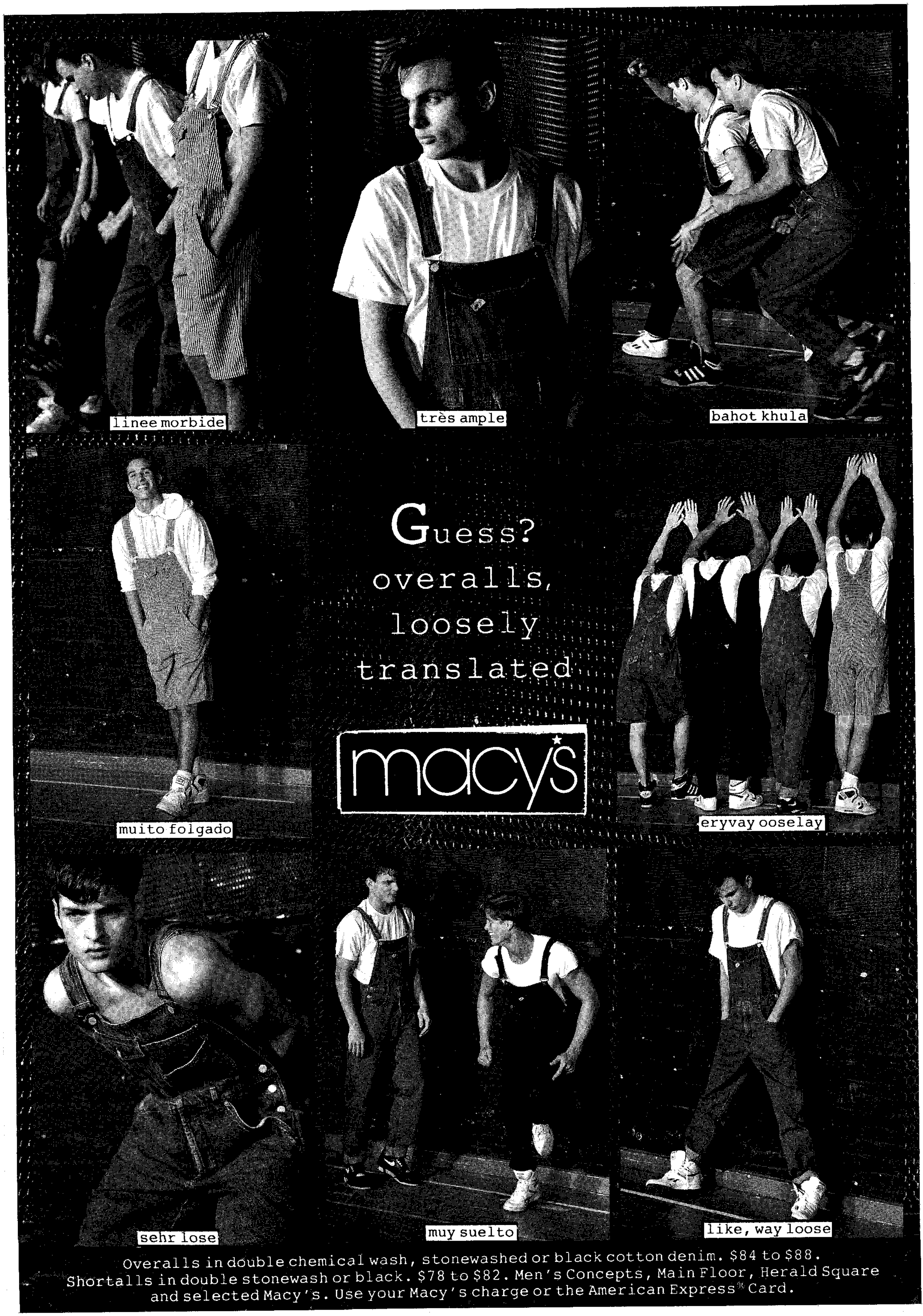
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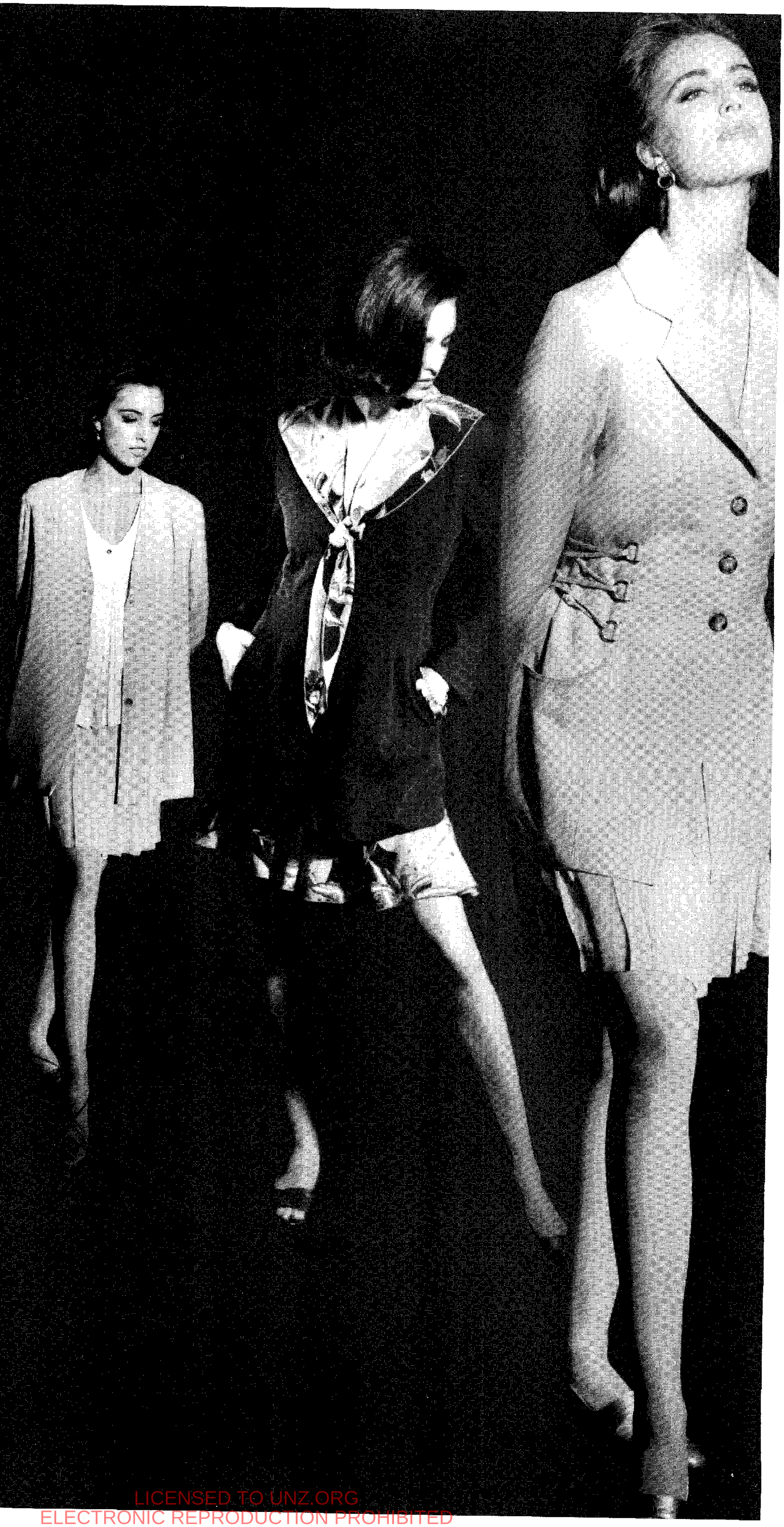

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A&S

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Hollywood's profit machine churns out low-cost killing machines: action-toy actors to outkick aging (and pricey) Stallone and Schwarzenegger. They have few lines to learn, just lots of grunting and chopping. And seemingly overnight, their new genre—film as punchfest—has exploded. John Taylor charts the birth of the next boffo marauder—the Boz (left). In a past life, he played football. But Brian Bosworth, 26, has been rebuilt by marketers—into the perfect demographic weapon.

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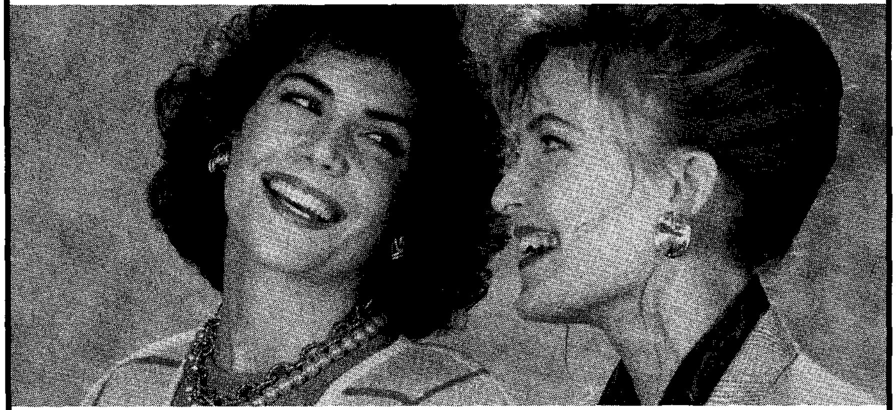

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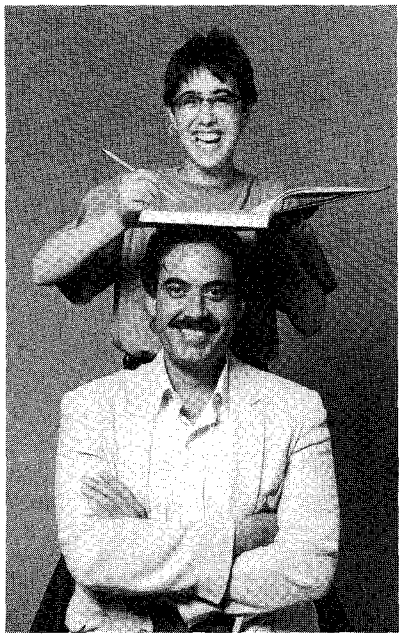

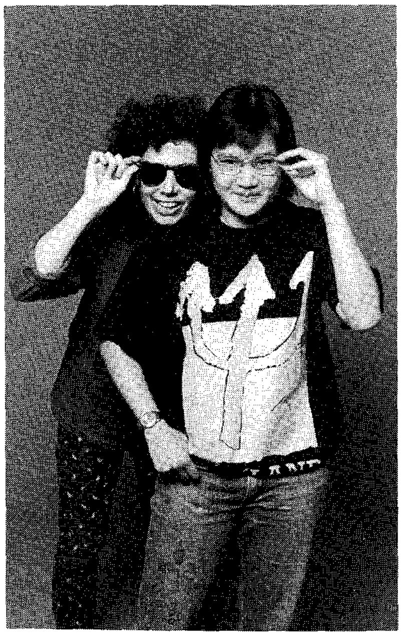

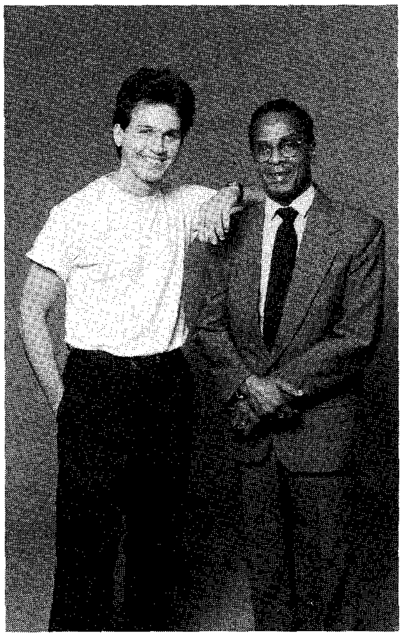

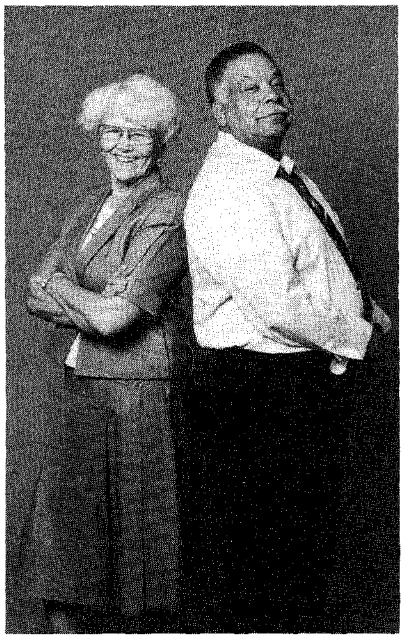

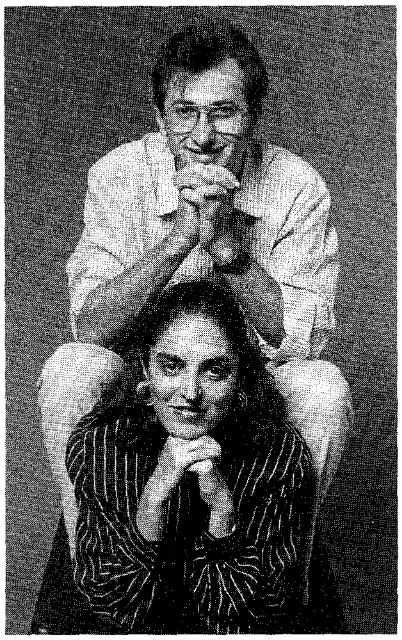

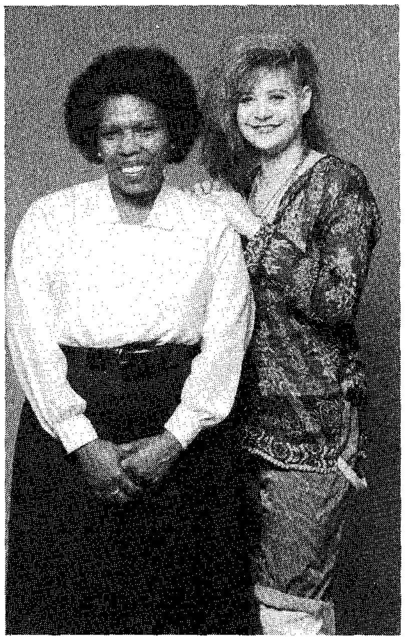

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LETTERS

Looking Beckward

WITH WALL STREET IN RUINS, ARE WE SUPposed to feel *sorry* for someone as greedy and low-class as Jeff Beck ["Mad Dog," by Anthony Bianco, March 11]? As if Beck, Boesky, Levine, and Milken were so sorry for what they did as they sit on the sidelines with their millions. Spare us.

Patricia M. Shepherd
Manhattan

THE STORY OF JEFF BECK IS POIGNANT AND tragic. At least he's still young, good-lookng, and solvent. And he's learned, I hope, that the best part of being an American is maintaining a belief in oneself and certain deals. Thank God the eighties are over.

A. Alesii
Chicago, Illinois

READ WITH SOME AMAZEMENT ANTHONY Bianco's piece on Jeff Beck. I am the daughter of William Singer, and I have known Ida Beck Singer for 28 years. I have always found her to be a warm and caring person. She was a loyal and loving wife to my father; a sweet, always sympathetic stepmother to me; and a doting and adoring grandmother to my children. I guess it is always easier to blame your character flaws on someone else, but Ida Singer deserves better.

Dorothy S. Jacobs
New Orleans, La.

Pryce War

WE AT APACE (ASIAN PACIFIC ALLIANCE FOR Creative Equality) spearheaded the protest last year against the casting of Jonathan Pryce as the Engineer in *Miss Saigon* ["Mr. Saigon," by Chris Smith, March 11]. At no time was Pryce ever the personal target of any protest by the Asian-American community. Pryce was never characterized as racist, as he insists. If we spoke of Pryce at all, it was with sympathy and in admiration of his talent; he was never more than an innocent bystander. Chris Smith attempts to reduce the *Miss Saigon* controversy to a personal conflict between Pryce and B. D. Wong, but more than 40 organizations across the country participated in that protest. These days, Asian-American actors are seen more frequently in small parts but rarely have the chance for a leading male Asian role on Broadway. No Asian actors were seriously considered for the part of the Engineer, and the talent of Asian-Americans was impugned publicly. The terms "nontraditional casting" and "artistic repression" were continually misapplied in defense of casting Pryce, whereas all other roles were cast with racial specificity. Performing with "yellowface" means not only wearing the yellow makeup—but that a white person is playing an Asian role when the race of the character is pertinent to the play. Yellowface, like blackface, is simply not acceptable.

Kitty Chen
Manhattan

I TAKE EXCEPTION TO CHRIS SMITH'S REmarks about Colleen Dewhurst. At no time did Dewhurst suggest racism on the part of Mr. Pryce. Saying Dewhurst had Pryce "banned from Broadway" exhibits a lack of understanding of her position as Actors' Equity president. The Equity Council is composed of 79 voting members, and as its spokeswoman, Ms. Dewhurst must represent the union's position based upon the majority vote. To characterize that decision as her personal choice is presumptuous and an affront to her stature as an artist.

Judith Rice
Manhattan

All Wound Up at 'Spin'

WITH REGARD TO YOUR RECENT "INTELLIgencer" item "Is Black Not Beautiful at *Spin*?" [March 4], *Spin* continues to cover more black music and social issues than any other pop-culture magazine. But more important, we cover black issues even when they're not beautiful: Our AIDS column has repeatedly reported on the plight of minorities afflicted with the disease. As for the remark that I am "not a racist on a conscious level," I wonder how someone can be a racist unconsciously. It must be all those backward-masked records I listen to. The accusation of racism is a paint too easily flung in our society. Pulitzer Prize–winning playwright August Wilson grappled with that issue recently on the op-ed page of the New York *Times* when he discussed the impasse he was at with Paramount over *Fences* because he wanted a black director for the film. Wilson's editorial was a reprint from *Spin*.

Bob Guccione Jr.
Editor and publisher
Spin Magazine
Manhattan

Pushing the Outer Limits

I WAS PLEASED TO SEE HOW QUICKLY YOU caught up with Outpost ["Intelligencer: Gay 'Outings': Unwanted Posters," March 11], because I noticed their posters around my neighborhood and became quite angry. If I were gay, I would not want to be associated with such a group, which takes an infantile approach to "coming out of the closet." I don't understand how outing public figures could make "a better tomorrow" for the gay community. Even if Outpost knows a celebrity's sexual preference (which I sincerely doubt), the group does not have the right to plaster it around the streets of New York City. I am also confused as to why a spokesman for Outpost "did not want his last name used." Is he worried that people he works with who may not know of his association with Outpost will now look at him differently? And if Outpost is so pleased with its "good grassroots way," why doesn't it volunteer its address or phone number on its posters?

Gabin Rubin
Manhattan

AS A MEMBER OF NEW YORK'S GAY COMMUnity who supports "outing," I was offended and embarrassed by Ken, "who did not want his last name used" in your "Intelligencer" column. Ken should go to his *Webster's* and look up the word *hypocrite,* and Outpost should start looking for a spokesman who *is* ABSOLUTELY QUEER!

L. Thomas Flanagan
Kew Garden Hills, N.Y.

The Son Shines

JOE KLEIN'S PIECE "NOW FOR THE GOOD News" is a fitting tribute to Andrew Cuomo's H.E.L.P. program ["The National Interest," January 7]. While most politicians wring their hands and pay lip service to the terrible, relentless national problem of homelessness, young Cuomo offers a tangible solution. His most stunning achievement was to persuade the strident not-in-my-backyard groups in the affluent suburbs that it is ultimately to their benefit to confront the issue now. Cuomo did it with a becoming mix of patience, unfailing courtesy, and the political savvy he could have learned only at his father's knee.

William O'Shaughnessy
President and editorial director
WVOX & WRTN
New Rochelle, N.Y.

You Gotta Have Art

JUDGING FROM THE INCREDIBLE RESPONSE we've gotten—from the rest of the media and aspiring volunteers—many people were deeply moved by Kay Larson's excellent article "The Art of Healing" [January 7]. Evidently, there still exists in our society a deep-seated hunger for activities that improve the quality of others' lives.

Bill Richards
Director
Harlem Horizon Art Studio
Manhattan

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

PEACE EFFORT...KATHLEEN COMEBACK?...MESHING MAGS AND MOVIES...UNSETTLED BILL

DOLLARS RAIN ON THE GULF PARADE

The money that New Yorkers are coughing up for a soldiers' homecoming parade will pay for more than ticker tape.

Operation Welcome Home, an organization formed to raise funds for the still-unscheduled event, may bring in two to four times the $2.5 million needed to pay for a parade, fireworks, and an ecumenical service. The extra money would be used to help families of those killed in the Gulf war and to assist other veterans.

"We're being careful not to set a target or make projections," says financier Michael Duval, who, along with mergers-and-acquisitions expert Joseph Flom, is heading up the fund-raising campaign.

"Nevertheless," says Duval, "it was estimated that $2.5-million was the minimum needed. . . . It would appear that we will very substantially exceed that amount. Our hopes and expectations are that we will reach $5 million to $10 million. Classic New York cynicism seems to have taken a break."

READING BETWEEN THE LINES AT *PEOPLE*

Are executives at Time Warner's magazines giving special treatment to Warner Bros. movies? When two *People* magazine reporters recently wrote about the controversial Warner film *New Jack City,* corporate editor Gilbert Rogin called the editor of the piece to make sure that it was not too critical. The article—a profile of Chris Rock, one of the movie's stars—discusses violent incidents at some theaters showing the film.

Rogin did not return calls, but *People* managing editor Landon Jones says Rogin's actions were not out of the ordinary. "All our articles are read by someone on the executive floor. It's very routine," says Jones. "[Rogin] wanted to be sure the story was fair and [to know whether] we were saying that the film was the cause of the violence, and we were not. The story didn't say that and never did."

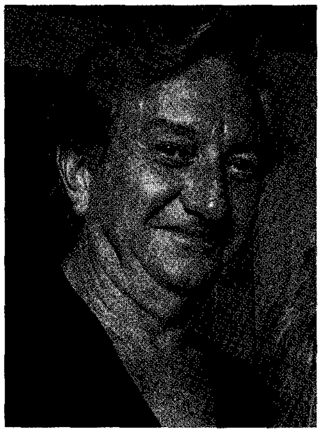
Would Rogin have shown the same concern if the movie had been produced by another studio? Says Jones, "It's hard to argue the contrary." The *People* writers would not comment, and the editor could not be reached.

Jones confirms that some "copy editing" changes were made as a result of the call, but denies that the overall tone of the article was altered. "These things were welcome," he says. "People misread the situation."

TRUMP DUNS RIKLIS FOR BACK RENT

Now that Donald Trump is reaching a divorce settlement with ex-wife Ivana, he's looking to square his finances with others as well.

A source close to the real-estate developer says Trump plans to take Meshulam Riklis to court for nonpayment of rent. Riklis, who is estimated to be worth more than $620-million, has a two-floor office in Trump Tower and, according to the source, owes Trump more than $400,000—or four months' rent. The 66-year-old financier is married to performer Pia Zadora and owns and operates casino-hotels in Las Vegas. Trump couldn't be reached for comment, and Riklis didn't return calls.



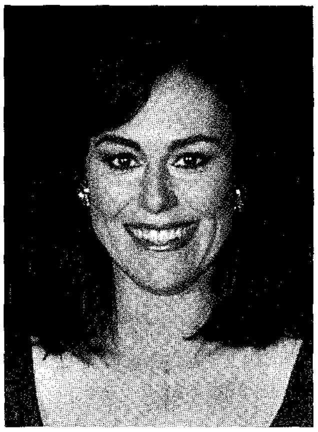
MESHULAM RIKLIS

SULLIVAN AND GERALDO TO DO TAG-TEAM TV?

Kathleen Sullivan and Geraldo Rivera may soon be on the air together. The former anchorwoman of *CBS This Morning* is in talks to become an investigative reporter on Rivera's new syndicated show, *Now It Can Be Told.* The half-hour news-magazine program will premiere in New York next fall on WNBC–TV.

Sullivan's agent, Ron Konecky, and Marty Berman, the executive producer of *Geraldo,* confirm that there have been discussions, although Konecky says, "There are other things that she is considering as well." Sullivan, whom CBS abruptly replaced with Paula Zahn last February, could not be reached for comment.

"No decision has been made," says Berman, "but I'm very, very interested in her, and I think she's a giant talent."

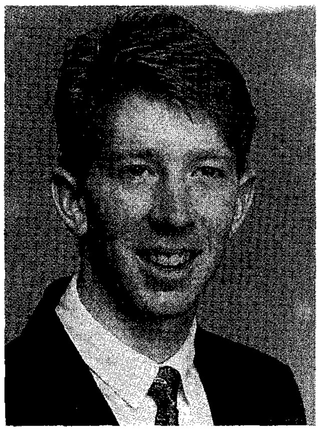


KATHLEEN SULLIVAN

MYSTERY MAN DOFFS WALLET TO WATKINS

Brian Watkins's memory lives on. The tennis-playing tourist from Provo, Utah, was slain in a midtown subway last year, but an anonymous New Yorker is setting up a $125,000 endowment in Watkins's name.

The Brian Watkins Youth Tennis Program will teach the game to children and will be launched at the end of April at twelve newly renovated city courts in lower Manhattan. Brian's parents, Sherman and



BRIAN WATKINS

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Globe Photos; center, Tom Smart/Gamma-Liaison; bottom, Gerardo Somoza/Outline.

HOUR OF POWER...PAINTING A PICTURE...DIVINE INSPIRATION...ON THE EATS BEAT

Karen, are being flown to the city for the dedication ceremonies.

"Brian Watkins taught tennis, and I thought there was a certain symmetry of carrying on his legacy this way," says the benefactor. He says he was "horrified" by Watkins's death, but wants to remain anonymous because "Brian Watkins was a modest and generous young man, and I thought it appropriate to adopt these qualities in funding his memorial."

WINONA RYDER

WINONA RYDER: NEARER TO GOD IS SHE

Winona Ryder has found religion. The actress, who in *Mermaids* played a Jewish girl obsessed with Catholicism, is eyeing a role as a contemporary female Jesus Christ in *The Second Greatest Story Ever Told.*

Ryder called the author and said she was interested in playing the latter-day savior, who appears on *Late Night With David Letterman* and clashes with Jerry Falwell. "I'd just seen Ryder in *Heathers,* and she's the person I had in mind while I was writing," says first-time author Gorman Bechard, who adds that no formal steps have been taken to put together a movie deal for the novel, to be released soon from Citadel Press.

Ryder's spokeswoman confirms that the actress is interested in the story, but says that for now, she's preparing for her role in Francis Ford Coppola's *Dracula.*

A TELLING TIME FOR SWATCH

KEITH HARING WATCHES

Is the market really heating up for Swatch watches? A Fifth Avenue dealer says he recently sold a set of four Keith Haring limited-edition Swatch watches for $8,800. Eight years ago, the watches sold for $50 each.

"They're a hot phenomenon in the watch world," says dealer Edward Faber, who will identify the buyer only as "an American collector who is in publishing on the West Coast."

Last year, a $30 Swatch sold at a Milan auction for $17,000. A *Forbes* exposé revealed that the buyer was a Swatch dealer who "had a certain interest in seeing a lot of highly positive publicity."

According to Faber, who says he has no affiliation with the Swatch company, controversy about the watches hasn't hurt their price. The *Forbes* article, says Faber, "has only excited the market."

RESTAURANT NOTES FROM ALL OVER

MIMI ON THE MOVE: Mimi Sheraton no longer has *Taste,* her three-year-old restaurant newsletter. In a letter to subscribers, the former New York *Times* food critic writes that she is "suspending publication and cannot tell when I will resume." She then goes on to explain that "I have succumbed to a few tempting new assignments that will require a great deal of travel, and so I could not give the newsletter the time and attention it requires and you deserve." Sheraton did not return calls for comment.

RESTAURANT REDUX: Canal Bar, which closed last year, reopens next week as Canal Plus with a Caribbean-influenced menu, says consultant Stephen Kalt of the Epicus Group. The operating partners are three Haitian club promoters, but Brian McNally will remain a part owner.

THE ART OF THE MEAL: The Metropolitan Museum of Art is currently repairing a restaurant's plates. In 1959, architect Philip Johnson, who did the interiors of the Seagrams Building, selected a set of sixteen terra-cotta plates designed by Picasso for the building's Brasserie restaurant. Soon, they began to disappear, and it was decided to secure the eight remaining plates to the walls. But a maintenance man drilled two holes into each one—and they are just now being restored. "They will be back in May or late June," says Nick Valenti, the executive vice-president of Restaurant Associates, which owns the Brasserie. "We're going to have an unveiling."

EUROPEAN TO GO: Restaurant Associates is also opening Cucina & Co., a restaurant and take-out shop, in the Pan Am Building this May, next door to its recently launched Tropica Bar and Seafood House. It will serve a range of food—from Italian to French to Middle Eastern.

BASQUIAT AT THE BIOGRAPH, VIA SCHNABEL

JULIAN SCHNABEL

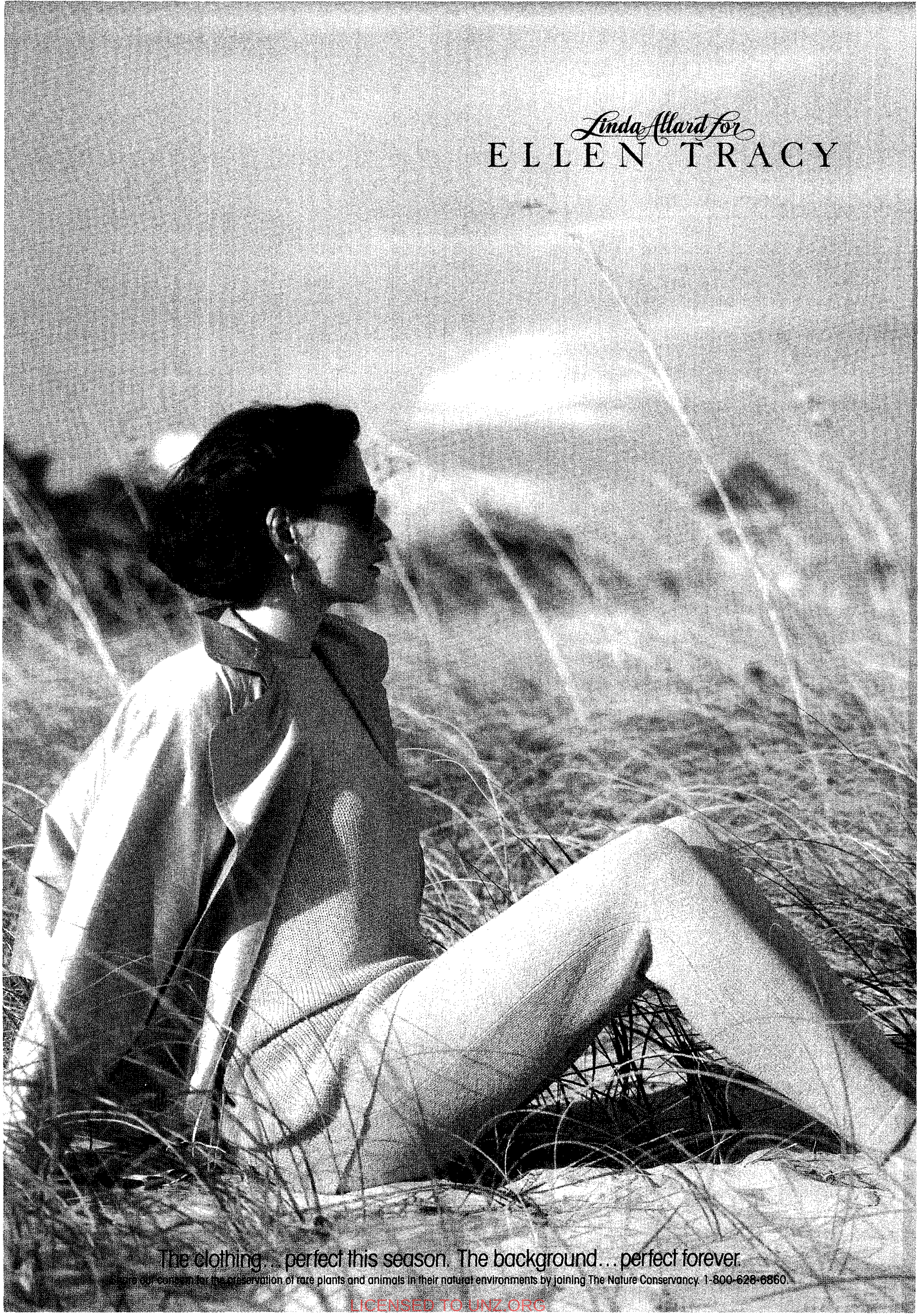
Julian Schnabel is trying his hand at a new medium: the movies.

The painter, whose autobiography, *CVJ: Nicknames of Maitre D's and Other Excerpts from Life,* was published in 1988, is now working on a screenplay about the life of another eighties art star, Jean Michel Basquiat.

Both artists were represented by dealer Mary Boone in the mid-eighties. Two and a half years ago, Basquiat, a longtime heroin addict, died at the age of 27.

"It is true [that he's working on a script]," says an assistant to Schnabel, who's famous for his broken-dish-covered art. "I don't think I can answer your questions, unfortunately, and I don't think Mr. Schnabel will, because he's very, very busy at this time."

Photographs: top, Terry O'Neill/Sygma; bottom, Timothy Greenfield-Sanders.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GARBAGE TIME

AVON VS. MARY KAY

WORKERS GOING IN AND OUT OF THE UNIMposing two-story office building on the grounds of the Addison, Texas, municipal airport didn't notice, but for several days last month, private investigators were quietly hovering nearby.

Specifically, the investigators had their eye on the large green trash Dumpster at the side of the building, and were eager to retrieve from it whatever documents or memos might have been discarded by the Richmont Corporation, one of the tenants of the building. Once the office workers had left for the day, the private eyes would tiptoe over in the dark of night and rummage through the Dumpster's contents. Some of the papers Richmont tossed would turn out to be shredded, and some not. In either case, they would be rushed to other private investigators in New York for reconstruction and analysis.

Who was behind this skulduggery? None other than the Avon corporation, dowager queen of the door-to-door-cosmetics game. At its side in the caper: Avon's law firm, Sullivan & Cromwell, one of the biggest and most powerful legal factories on Wall Street. The goal of the maneuver: to strengthen Avon's hand in a lawsuit against a group of investors seeking to win control of the $3.45-billion company in a proxy fight.

MATA HARI: *Can dumped material be protected?*

In the enemy camp were Mary Kay Cosmetics (advised by Richmont), financier Gordon Getty, and the Fisher brothers, the secretive New York real-estate powers. Together, they had formed a group known as Chartwell Associates. With just under 20 percent of Avon's stock as well as two seats on its board, Chartwell had been doggedly pursuing Avon for more than a year.

Lately, Avon had begun to suspect that Mary Kay, which had announced in January of this year that it was dropping out of Chartwell, was in fact secretly continuing to participate. According to an Avon lawyer, such a move could have amounted to securities fraud. So last month, Sullivan filed a suit, now in New York federal court, subpoenaing any books, records, memos, or telephone logs that might have indicated continued dealings between Mary Kay, Richmont, and Chartwell.

Avon suspected that the subpoenaed records might be thrown away instead of produced, and that suspicion is what led investigators to the Dumpster in front of Richmont's office.

The suspicion may or may not prove true. In court papers filed three weeks ago, the Sullivan & Cromwell partner on the case, Stuart Meiklejohn, attested to having retrieved documents from the Dumpster that perhaps should have been produced in response to the subpoena. He indicated that Avon's investigators in the case, Kroll Associates, were at work reconstructing the material to see exactly what it showed.

When they learned all this, the folks at Mary Kay and Richmont went ballistic—not, they claimed, because they had anything to hide but because Avon had been poking through their trash. Result: a countersuit against Avon, filed two weeks ago in a Texas state court by Richmont and Mary Kay. In it, they demanded $10-million in damages from Avon, Kroll, and a Dallas-based firm of investigators—Southwest Security & Investigation, Inc. The charges: trespassing, and stealing trade secrets and other confidential documents from the Dumpster.

"We are outraged," huffed John Rochon, the head of Richmont and the No. 2 man at Mary Kay Corporation. "Avon had no right to whatever was in the Dumpster, and they used improper means to get it."

"How silly," retorted a spokesman for Avon. "How does something that is garbage one day suddenly become trade secrets the next? Those Mary Kay folks are really just trying to divert attention from their own wrongdoing."

On balance, you can't help but sense that Mary Kay may indeed be protesting too much. Its lawsuit, accompanied by a press release accusing Avon's lawyers of having "ransacked" Richmont's garbage, seemed designed as much for public consumption as for legal redress.

But there's also no escaping the sense of queasiness one feels in discovering that a white-shoe law firm like Sullivan & Cromwell has been caught using private eyes to root through people's garbage. Nor is it reassuring to hear from other top law firms and investigators around New York that garbage-picking by corporate snoops is a surprisingly widespread practice.

"Normally, when lawyers bring us into a case, one of the first things they do is tell us to go out and get the other guy's garbage," says one Madison Avenue–based corporate investigator. "It's standard practice for everyone."

On the other hand, it also happens in most cases to be entirely legal. Take the 1988 U.S. Supreme Court case of *California* v. *Greenwood,* generally regarded as controlling law in the area. In it, a sharply divided court ruled that for documents to remain private and confidential after being discarded, the plaintiff must show that he *expected* them to remain private. Moreover, he must be able to show that the steps he took to that end were ones the public would regard as "objectively reasonable" under the circumstances.

For example, simply putting the trash in a sealed bag or container, then handing it to the garbage man, won't do. After all, the trash collector will himself soon be passing it on to others, and eventually the bag itself will be opened. Would anyone reasonably argue that if a $100 bill tumbled out, the first person to see it couldn't reach out and grab it?

Officials at Avon and Sullivan & Cromwell rightly make much of that reasoning. The Mary Kay/Richmont people argue that the Dumpster in the case sat on a pri-

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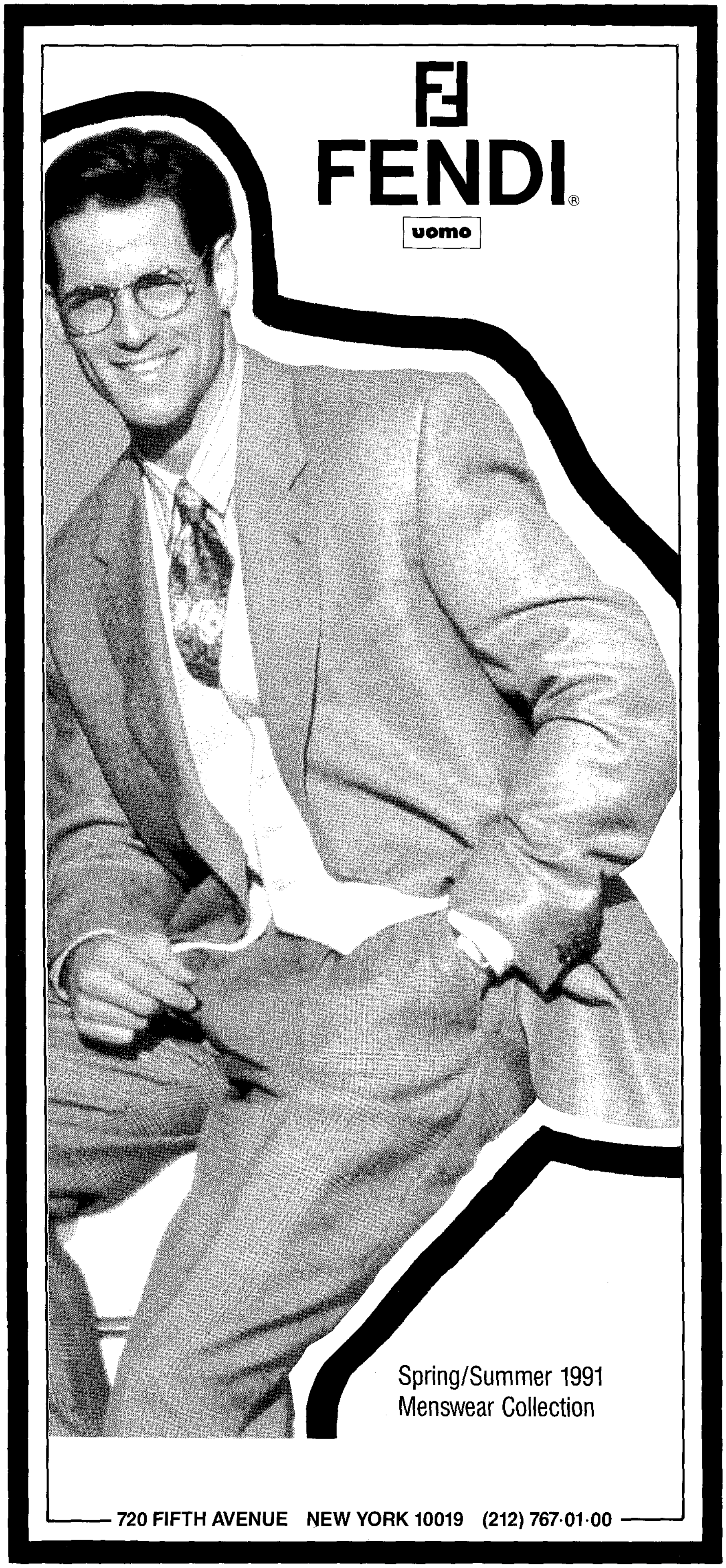

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vate parking lot and wasn't open to public use. But there was no way for the public to know any of that. Investigators say the Dumpster wasn't locked, and the lot it sat on had plenty of parking spaces for visitors' cars. In fact, they say, several unrestricted parking spaces were marked off directly in front of the Dumpster itself. Moreover, though the Dumpster was owned by a private carting company and was labeled as such, nearly all trash Dumpsters have such markings.

More important, there were no additional markings on the Dumpster to warn visitors that it wasn't available for public use. By any objective standard, a person pulling into the lot could easily have concluded that the Dumpster was there for the use of anyone who passed by.

But if the Avon people think their case is a walkover, they shouldn't be so sure. Texas courts are often hostile to city slickers from out of state—just ask the people at Texaco. Besides, there may be a legal principle here that actually deserves some examination.

It is true that *Greenwood* was a criminal case involving Fourth Amendment rights against unreasonable search and seizure by the government. By contrast, this is a civil matter involving private plaintiffs where the so-called exclusionary rule that blocks the use of improperly seized evidence doesn't apply.

But *Greenwood* may still be a useful guide in determining whether Richmont intended the materials it tossed out to remain private. After all, under the case's "objectively reasonable" test, a company that first feeds documents through a shredder before discarding them plainly seems to be making a statement. It is telling the world—in a gesture that cannot possibly be misinterpreted—that it wants the information on them to stay private.

Two weeks ago, the judge in the case, Pierre Leval, nonetheless said that Avon and Kroll could continue reconstructing the shredded documents, though representatives of Richmont would have to be present. For now, that would appear to be a victory for Avon. But maybe the better solution might have been to let Avon keep and use whatever documents from the Dumpster hadn't been shredded while telling it to return everything else.

After all, it's worth remembering what happened a decade ago, when student radicals for the ayatollah were able to reconstruct shredded CIA files found in the seized U.S. embassy. As the incident vividly showed, almost no shredded document is completely safe from reconstruction if someone really wants to do it. But what kind of a country would it be if every businessman who shredded and discarded a memo had to worry that his most detested competitor had a basement full of employees ready to begin piecing it back together again? ■

SAVINGS
&
LOAN
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LOAN

“If you’re looking for a smart place to put your money, one’s more secure than the other.”
–Kenneth Cole

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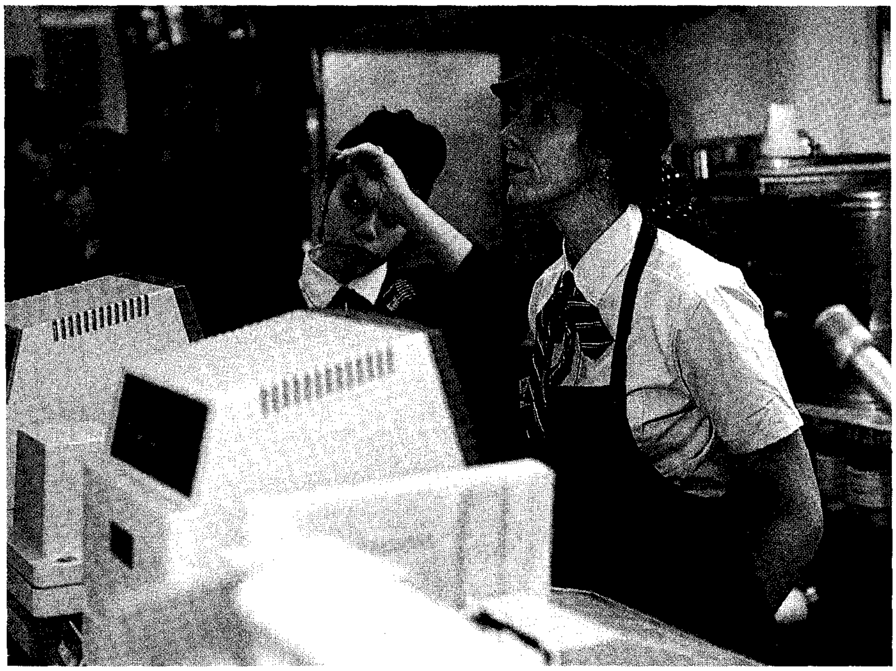
NEW YORK AMSTERDAM SAN FRANCISCO

On Madison Avenue/Bernice Kanner

BUN APPÉTIT



LIFE IN THE FAST-FOOD LANE: *Kanner at the counter.*

WORKING AT WENDY'S

SINCE THE DAYS WHEN CLARA PELLER barked, "Where's the beef?", I've had a soft spot for Wendy's. So when Dave Thomas invited me to work at the chain he founded in Columbus, Ohio, 21 years ago, I donned blue slacks and white flats and traded my computer for a grill.

Although the 1984 "Where's the beef?" ads had folks stampeding into Wendy's, messy tables, poor service, and inconsistent quality sent them back out the door. These problems were subsequently addressed, but spots in which undiscerning customers spurn Hamburger B, Wendy's fresh patty with a choice of toppings, for Hamburger A, a precooked, obviously inferior product, didn't reverse the trend. When Thomas started appearing in ads, his awkward, folksy performance prompted *Ad Age to* call him a "steer in a half-sleeve shirt." Thomas's grandfatherly sincerity has obviously done the trick: Sales are up, stopping a late-eighties slide.

I passed up a chance to attend Wendy's version of "Hamburger University" to train and wear "the stripes" at Seventh Avenue and 34th Street. (Right by Macy's and Penn Station, this outlet has the highest volume in the northeast.) At this Wendy's, one of 31 franchised by Jericho-based Wenco, the average check totals $4.95, almost $1 more than at other Wendy's. Many customers are surprised—not pleasantly—when they get their bills, says Carl Fenimore, executive manager. This branch is different, too, in that beggars and pickpockets are common (and commonly ejected). A year ago, Fenimore abandoned the salad bar for pre-packaged greens after street people repeatedly put their hands in the crocks. Signs remind everyone that the dining and rest rooms are for patrons only, who are urged to limit their stay at Wendy's to twenty minutes.

In two hours, I learn how to wipe tables (into a catchall), stock the condiment stand (three quarters full), treat the customers (as if they were guests in my home), and set priorities (refill toilet tissue before cleaning a table). I also learn about Wendy's "four-corner press": On a 250-degree grill, lay out fresh meat—the patties are square so more fit on the grill—in even rows (with the arrow on the patty paper pointing to the back of the grill). Remove the wrapper and salt the patty lightly from back to front. Press it "with a rocking motion," starting from the top left and moving counter-clockwise, then flip it just as it begins to sizzle around the edges. Repeat when the juices start to rise to the top; then, every 45 seconds, flip but don't press. Finally, drain and plop on a bun. The entire process takes three and a half to four minutes.

According to Fenimore, "Our traffic stays strong virtually until closing" (11 P.M. weekdays and midnight on weekends), but the eye of the storm is the lunch shift, from noon until 2 P.M. I join 28 others who are working it. This Wendy's employs 56 altogether; only 15 are full-time. We each get a striped bow tie, red visor, apron (which we launder ourselves), and yellow name tag. I'm told to tie my apron around the front and to remove my dangling earrings, leather-band wristwatch (leather makes you sweat), and nail polish.

Staffers, who initially earn $4.25 per hour but may increase their hourly earnings by up to fifteen cents after a six-month review, begin by serving drinks, then graduate to fries. Mastering four positions and passing a written test earns them another dime-an-hour increment. Several workers are on public assistance: To qualify, they have to work part-time at somewhere like Wendy's. If the amount of food left over at the end of the day is less than one percent of expected sales, everyone eats for free; more, and staff members pay.

I'm assigned to drinks duty: Coke, Diet Coke, Sprite, and Dr Pepper (in small, medium, large, and "biggie" sizes), hot tea, and Sanka (in large size only), Frosties (in four sizes), milk (four ounces of regular or low-fat). The drinks person is also responsible for non-drink items like chili (small, $1.39; large, $1.89).

I stand next to the register operator, who greets people and calls out their orders. Usually, in the fifteen seconds it takes to get change, the customer's meal has been assembled. I have to listen carefully to make sure I select the right-size cup. A film we saw during training said to fill the cup two thirds with ice; here, we fill it to the halfway mark. I'm reminded to always use the scoop: Plunging the cup into the ice ruins its rim. I have to check that the milk has not expired, that the cartons are clean, and that the Frosties are thick, without ice crystals or chocolate specks. I have to rotate the cup, then release the draw arm of the Frosty machine when it's two thirds full. Tea or Sanka packets go on the lid of a cup of hot water. I have to stir the chili in a precise figure-eight motion and make coffee continuously; it can be held for only 30 minutes. I'm warned not to hold the cup when pouring. Bumping is an occupational hazard.

At 11:50, the trickle of customers usually turns into a flow and a third counter opens. An hour later, customers are twenty-deep in a line, snaking their way to the front. "Hi, can I take your order?" Angelique asks cheerfully, living up to our promise of "Service With a Smile." A guy

Photograph by Ed Quinn.

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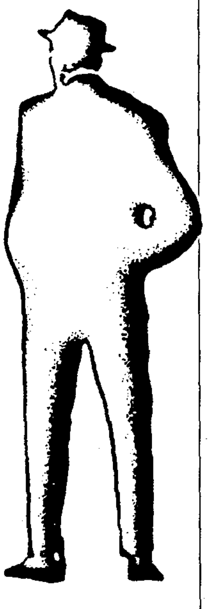

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toting a Herman's shopping bag orders a double cheese with everything, single cheese with the works, and large fries. The tab comes to $8.19; coins tumble out of the change-maker.

The most popular item is the "daily special," not because it's discounted but because it's prominently advertised. One day it's Dave's Deluxe, a quarter-pound burger with cheese, three strips of bacon, sautéed onions, lettuce, tomatoes, mayo, and ketchup on a kaiser roll ($3.29); another day, it's Chicken Cordon Bleu—chicken, ham, swiss, mayo, and Dijon mustard on a kaiser roll for $3.69. (Place mats proclaim it "so magnifique, you really have to try it.") A thin, middle-aged woman orders a baked potato with margarine, which is squeezed from a plastic bottle. A man flirts with the help. "If I ain't gonna see you tonight, I'm gonna give my commerce to McDonald's," he threatens. Two Chinese women giggle over a Frosty—one of more than 100 sold during lunch that day.

"You're beautiful," manager Floyd Horsford tells a staffer, who automatically totes out clean trays, ice, and napkins just as supplies run low. Alas, we are not so fortunate with the baked potatoes. The bin is empty—though 65 were put in the oven at 11 A.M.—and I have to ransack another counter's holding drawer for a few. When new spuds arrive, we "pre-blossom"—or halve—the veterans to make sure they're used first.

"Hot chicken, coming through. Watch your back," the grilled-chicken man shouts. He stops at each station and writes in crayon on the chicken bin a time 45 minutes from now, after which the fowl can't be served. Meanwhile, Margalie is juggling four baskets of French fries in oil, constantly adding frozen batches and, after 195 seconds, emptying them. Each basket contains enough fries for approximately three regular orders; their "shelf life" under hot lights is around seven minutes.

By one o'clock, orders are "preregistered" to speed the process, then marked with a pencil if they're "to go." A customer pays for a "cheese with everything," a "dressed baked" (a potato with margarine, broccoli, and cheese sauce, for $2.98), and a large Coke with a $50 bill. Angelique passes it to Fenimore to inspect. "We've taken in some counterfeit but have never caught the people," he admits.

At 1:20, things stall temporarily. Alerted by dining-room help, Horsford dashes away from the counter he's "coordinating" to thwart a pickpocket and ask him to leave. The crowd is oblivious, but fidgety about the delay. When he returns moments later, the burger-making ballet quickens. "If you make people wait, they'll go to McDonald's," explains Horsford. A man complains that the bun on his chicken sandwich is squashed. Horsford apologizes and proffers a replacement. "Never argue with a customer," he says. ■

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EDITED BY CHRIS SMITH

BRIEF LIVES

All the Wright Moves

When Michael Wright was a child, he wanted to be a Romantic poet. "Byron, Shelley, Rimbaud," Wright says with a faraway look in his eyes. But he didn't see any poets wearing Comme des Garçons suits, so Wright turned to a more rewarding form of artistic indulgence: acting.

"I loved the terpsichorean poetry of Nijinsky, the musical poetry of Beethoven—by becoming an actor, I could express Beethoven's sounds, Rodin's sculptures," Wright says. "In acting, I could live my poetry."

Whew! Wright is—surprise—a Method actor, and he pours all of his skills onto the screen in *The Five Heartbeats,* Robert Townsend's new film about a Temptations-style soul quintet. Wright plays the group's sexy lead singer, the irregular Heartbeat whose spectacular rise and druggy dissolution would make the Romantics proud.

Wright's life has been more prosaic, though no less interesting. He's the son of Alberta Wright, the owner of Jezebel, the lush, southern-style theater-district restaurant. Wright—who cagily describes himself as "just on the right side of 30"—grew up on West End Avenue, but he's lived in Tokyo, Paris, and among cannibals in New Guinea. He's been in Robert Altman's *Streamers* and been fired by Brian De Palma—"I was the first casualty of war," Wright laughs.

Heartbeats *heartthrob Michael Wright.*

His relationship with Townsend has been far warmer. Two years ago, Townsend came into Jezebel for dinner. Wright started talking. "I never go out," Townsend remembers. "But before I knew it, we were club-hopping. Then we ended up in Michael's apartment at 3 A.M., watching this Japanese film he'd made." Townsend cast him immediately.

Wright's preparation for *Heartbeats* was equally intense: He covered his script with more than 2,000 notes. "Even if my role were just to read a telegram, I would bring the same apparatus to it," he says. One thing he didn't have to study was singing—all of the *Heartbeats* songs are dubbed. Tonight at Jezebel, that seems a good idea: Wright's enthusiasm has carried him for two hours, but now his voice is taking on a tired, leathery rasp. "I have a very delicate vocal instrument," Wright says—so why is he lighting up another Marlboro? He shrugs and smiles dreamily. "Actors," he exhales, "are supposed to smoke. I have all the actor's foibles." And all of a star's talents. C.S.

THE SPORTING LIFE

ICE, ICE, BABY

I admit it. I am a hockey bimbo. I spend my nights in the red section at Madison Square Garden, leaping up at the first hint of a full-blown brawl, graphically exhorting the referee to keep his hands to himself. I spend my days dreaming about Brian Leetch, the Rangers' all-star defenseman.

I was not always this way. But my friend Pam, a corporate lawyer who would wear leather micro-minis to work if she could, has been a die-hard Rangers fan for years—and in November persuaded me to join her at what she called "much more than a game."

My guttural reaction caught us both by surprise. The first time I saw those heavily padded, hard bodies hurtling across the ice, brutally bashing one another against the boards, I knew I had found a sport to complement my high-strung nature. "Hit that bastard!" I yelled when "Broadway" Bernie Nicholls's stick flew toward his opponent's face. Even the lingo intrigued me: I love it when men are confined to a box for "roughing" or "elbowing" or "spearing."

But I couldn't believe my luck several weeks ago at a raucous Rangers-Devils game, when the puck flew off the ice and headed straight for our faces. Pam and I were instantly surrounded by men in beer-stained down jackets and Mani double-breasted suits groping for the treasured trophy.

That's when I found the errant puck, wedged between my back and my seat—I'm convinced Brian Leetch was trying to get my attention. MEREDITH BERKMAN

Photograph by Frank Veronsky. Illustration by Kim Wilson Eversz.

LAUGH TRACK

Brothers in Yarns

THE FOUR ACTORS WHO call themselves the Wise Guise behave like brothers in some sentimental movie of American life: alternately joshing and boosting one another, with a dig in the ribs or an arm around the shoulder. One brings his seven-year-old daughter to rehearsals, and the rest of them love having her around. They've been known to break from rehearsals for cookies and milk. Are they for real? "I know it sounds corny, but we've got just the right chemistry," says Daniel Wilkes Kelley. "We're a family."

Dan and partners Craig Meade and T. Scott Lilly (all 29), and Juan Villegas, 36, are spreading the family spirit to audiences at their new show—a vaudevillian mix of songs, dances, and sketches—at the Theater for the New City (155 First Avenue). From a doo-wop spoof to a Jacques Brel–like lament for the homeless, the Wise Guise's style is satire with a smile. In one skit called "OTB," which they recently performed at P.S. 122 to howling audiences, a commentator excitedly describes the human race: A horse named Incurable Disease takes the lead, Innocent Bystander is knocked out of the running by Stray Bullet—and when Nuclear War comes on strong, the contest ends with a bang, not a winner. "We want to entertain, but we want to talk about things that people really care about," says Craig.

The gang of four came together as a team for a TNC benefit last year; the current show blossomed out of that performance. Most of the material is original, and two weeks before opening night, the Wise Guise were still improvising their way toward the final version, playing around with the movements for their "History of Dance"—a comic catalogue from the waltz to voguing, performed without music.

Meade, Villegas, Kelley, Lilly: Loony tunes.

"Our style has always been improvisational," says Dan. "There's an exercise you do in theater classes to build up trust, where you have to fall back into your partner's arms; but with this group of guys, if I fall back, I don't know whether Juan will catch me." Brotherly laughs all round. "But if he doesn't, Craig will catch me," Dan continues. "And if he doesn't, I'm a good faller."

REBECCA MEAD

BOOKSHELF

BLOOD COMPLICATED

Novelist Kathryn Harrison at home.

KATHRYN HARRISON HAS thought a lot about parents, because she didn't really have any. Her eighteen-year-old mother took the newborn to live with her grandparents in their big old house on Sunset Boulevard. She doesn't know her father.

Out of this grew her first novel, *Thicker Than Water* (Random House; $19): Southern California gone dark and troubled, blood on the memories, dysfunction in the family, taboo desires under the palms. Though Harrison has written fiction, it is true that like Isabel, the main character, a teenage Kathryn went through the garbage of stars she worshiped. In particular, Cher's.

Harrison, 30, attended Buckley, a private school, four years ahead of Bret Easton Ellis, then gave up premed for creative writing at Stanford and, later, the Iowa Writers' Workshop before moving to New York in 1987. "People in California always thought I was from New York because I talked five times as fast as they did," she says. Fast? ICM's Binky Urban snapped up Harrison's manuscript in two days and accepted an offer from Random House over the next weekend.

Looking back on "seductive and poisonous" Los Angeles, Harrison remembers the times she did see her mother—she'd be dragged through department stores for hours. *Thicker Than Water* makes much of the fashion tips and psychic wounds that get exchanged on shopping expeditions. "Parents act out of their own frailties and needs," she says. "They aren't necessarily more mature than their children."

Harrison, who is married to novelist and *Harper's* editor Colin Harrison, has created a different existence for her grown-up self. "Obsessive and ambitious," she writes from nine to five every day in a Park Slope brownstone filled with furniture from both her husband's family and hers. "My dining-room table is the same one I ate at when I was four and did my homework at when I was sixteen," she says. "It gave a sense of constancy to my life, which had a lot of things about it that were unstable and threatening."

Her other focus the past thirteen months has been her daughter, Sarah. The hefty toddler practically dwarfs her attenuated mother, but Sarah spent her first ten days in the hospital with jaundice and pneumonia. "When I think of my book, I think of myself in the hospital room with Sarah under an oxygen tent and an IV going into her," says Harrison. "I took my laptop and manuscript with me and worked on it while I stayed with her around the clock. Writing is a way I deal with stress. You have to explain the world to yourself before you can explain it to anybody else."

CELIA MCGEE

Photographs: top, Bill Bernstein; bottom, Robin Holland.

DOING GOOD

Healing a World of Hurt

“IN MY OPINION,” Napoleon Bonaparte once declared, “doctors kill as many people as we generals.”

Medicine and war have changed since Boney's day, and Médecins du Monde knows about both. In August, volunteer doctors from this international-relief agency tended to Kuwaiti refugees in Jordan, and last week they sent a team into Iraq.

Now an American affiliate to the French-based organization has been established in New York: Doctors of the World is trying to draw more American medics into international healing.

“There is a long tradition of altruism in American medicine that does not have enough avenues for expression,” says Jonathan Mann, executive director of Doctors of the World, which is based in the offices of Human Rights Watch on Fifth Avenue. This year, Mann and his team hope to send approximately 40 American doctors and medical students to join MDM teams all over the globe. Touching down—sometimes only for a matter of weeks—in parts of the world devastated by famine, earthquake, or human mismanagement, these American volunteers will continue MDM's decade-old tradition of giving aid without regard to politics, working with local health professionals, and confronting the lay world with medical and humanitarian issues.

“Doctors have a responsibility to speak out,” Mann says. “In Romania, for example, they could have just gone in and helped with the diagnosis of all the AIDS babies. It was their speaking out to the press and to government officials that led to interest and help.”

In France, doctors who wish to volunteer for MDM are often granted brief sabbaticals, but Mann expects the American program will appeal largely to medical students rather than to physicians burdened with practices and med-school debts. The popular image of American doctors as just another class of well-paid professionals doesn't do them justice, says Sheila Rothman, who runs the externship program at Columbia that will work with Doctors of the World. “There are a lot of stereotypes about doctors,” she admits. “But we felt that if you could get them involved in social activism, there's a lot you can do with a white coat. With a white coat, you can go anywhere.” R.M.

DESIGN

PAPER LIONESS

Walls of fame: Suzanne Lipschutz.

AMID A TEAM OF industrial-strength fans and a humidifier, Suzanne Lipschutz unravels a roll of wallpaper. “Sean Connery was murdered on that paper,” she says.

She doesn't mean Connery himself, of course, but the character he played in *The Untouchables*. It's just one of the hundreds of movies Lipschutz has papered since the early seventies, when she began collecting wallpaper and linoleum after buying a beautifully papered house in upstate New York. Now she's one of the largest suppliers in show business.

Operating out of Secondhand Rose, her vintage-Americana store on Lafayette Street, Lipschutz handles as many as fifteen sets a month. She's worked on *L.A. Law* and *Billy Bathgate*, all of Jim Jarmusch's films, and most of Jonathan Demme's and Martin Scorsese's. Lipschutz finds most of her supply—none of which is manufactured anymore—by word of mouth. Someone in Indiana recently discovered a load of leftover linoleum and called her. “As soon as I heard the word *linoleum,* I flew to Chicago and took a cab to Indiana,” she says.

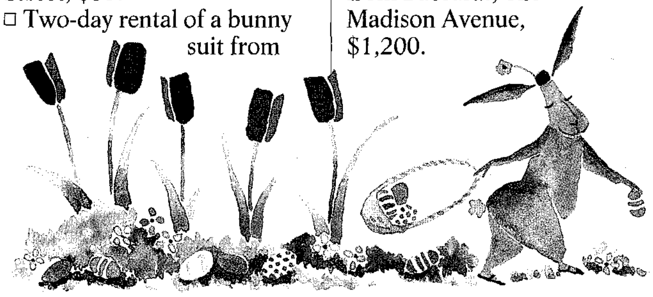
For *The Doors,* Lipschutz provided Oliver Stone with clashing prints of psychedelia: “Vibrating hallways and hallways of insane color. Very Doors.” Sometimes her work is more subtle: In *The Silence of the Lambs,* Jodie Foster finds a clue in a dead girl's bedroom, a room covered in butterfly-patterned wallpaper, echoing the film's flying-bug motif.

Right now, Lipschutz says, everyone wants pastoral scenes. Still, she's very careful about not letting two movies come out at the same time with the same paper. “I'm sure no one would notice but me,” she says. “But the horrible thing is, I never see my paper—I never go to movies.” DEVON JACKSON

PRICES

HERE'S WHAT IT COSTS TO celebrate Easter this year:

- ☐ Paas Easter-egg coloring kit, from Woolworth's, 2226 Third Avenue, $1.79.
- ☐ Easter lily from Christatos & Koster, 201 East 64th Street, $35.
- ☐ Two-day rental of a bunny suit from Abracadabra, 10 Christopher Street, $75–$150.
- ☐ Easter bonnet with daisies and a taffeta bow from Lola Millinery, 102 St. Marks Place, $450.
- ☐ Gilded-crystal egg from Baccarat, 625 Madison Avenue, $1,200.



Photograph by Chris Carroll. Illustrations: top, Robert Neubecker; bottom, Sarah Johnson.

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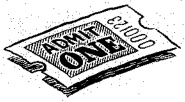


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

***Pacific Heights* (CBS/Fox; $92.95): Moviegoers yawned on this San Francisco real-estate thriller starring Michael Keaton and Melanie Griffith. But there may be hope on the home screen.**

Desperate Hours (MGM/UA; $92.95): Mickey Rourke, with all of his usual quirks, tics, and annoying mannerisms, stars in a remake of the 1955 Bogart classic about a killer who hides out in the home of an ordinary suburban family.

MUSIC

William Bolcom, the pianist and composer, is represented in two concerts this week. On March 25 at Alice Tully, it's Bolcom's theater and cabaret music, including work from *Casino Paradise,* which he wrote with Joan Morris, his wife and longtime partner. On March 26 at Carnegie Hall, Marilyn Horne sings the world premiere of *I Will Breathe a Mountain*—a song cycle based on a poem by Emily Dickinson. Bolcom wrote the piece for the hall's centennial celebration.

The Opera Orchestra of New York is doing Weber's *Der Freischütz,* one of the first of the great romantic German operas—and one that isn't often seen in this country. Hildegard Behrens is the featured diva. At Carnegie Hall on March 28.

M. Swope Assoc./C. Rosegg

THEATER

***A Funny Thing Happened on the Way to the Forum:* The York Theatre, which is behind a new production of Stephen Sondheim's utterly charming 1962 musical, has always done well by the composer's works. The revival stars Lonny Price as Pseudolus. At 2 East 90th Street; through April 28.**

TASTINGS

BY ALEXIS BESPALOFF

Two 1987 Cabernet Sauvignons with appealing ripe fruit and a supple texture are Benzinger ($12) and Kendall-Jackson Vintner's Reserve ($14). Caymus ($18) has even more intensity and concentration of flavor, but it's harder to find.

TELEVISION

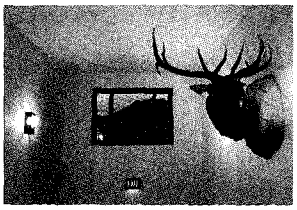
Twin Peaks: It's hard to believe that anyone cares at this point, but David Lynch and ABC are revving up for one final gasp. The first of six new episodes—all of which will be shown in prime time on Thursdays—starts this week. (ABC; March 28, 9 P.M.)

ASK GAEL

Two brothers from Thailand flank Len Allison at the stove in his new, gently priced Onda in SoHo. Try shrimp with radish pudding, rice stick noodles with peanut and eggplant, and heady seafood stew perfumed with coconut milk. For dessert? A dazzling chocolate-espresso cheesecake. At 430 Broome Street; 925-4743.

MOVIES

Julia Has Two Lovers: In Bashar Shbib's erotic and romantic new comedy, Daphna Kastner (who also wrote the screenplay) plays a woman under the influence of a very mysterious stranger.


Len Jenshel

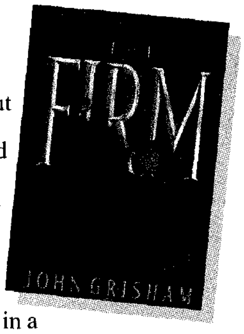
ART

The new West: Len Jenshel, who's photographed the American West better than anyone else in recent years, is showing his latest works at the Laurence Miller Gallery through April 20. In these pictures, Jenshel has used car headlights as his light source, and the results, as always, are beautiful, quirky, and memorable. At 138 Spring Street; 226-1220.

"A Design Resource": In this best-of show, the Cooper-Hewitt has selected 700 objects from its permanent collection as a way to illustrate how impressive that collection is. There's a bit of everything here—porcelain, glass, wallpaper, rare books, pieces of furniture, and more.

BOOKS

The Firm, John Grisham: Paranoia runs deep in this new thriller about a young lawyer fresh out of Harvard who joins an old-line firm and finds himself in a frightening world of murder and malice. (Doubleday; $19.95.)



Hype & Glory, William Goldman: The subtitle reads, "A true account by the only person to have been a judge at both the Cannes Film Festival and the Miss America Pageant—in the same year—and lived to tell about it!" (Villard Books; $13.)

SCENES

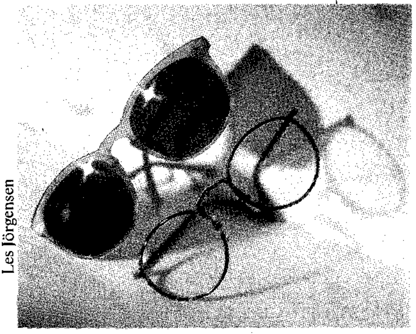
Ringling Bros. and Barnum & Bailey Circus: Every year, the greatest show on Earth does something just a little bit "greater" than it managed to do the year before. This time around, Ringling Bros. says it has the very best acts from the U.S., the Soviet Union, *and* China. At Madison Square Garden from March 21 through April 28.

DANCE

The Fort Worth Ballet's world-class *Cinderella,* choreographed by the talented Paul Mejia to the absolutely exquisite music of Prokofiev, will be at City Center Theater for eight performances. 131 West 55th Street; from March 27 through 31.

FASHION

The John Lennon Collection: The idea sounds less than promising—a line of eyeglasses based on what the former Beatle used to wear here, there, and everywhere—but Eagle Eyewear has come up with what is really a very handsome and varied collection of well-made frames. They're priced from $65 to $120.


Les Jörgensen

NEW YORK

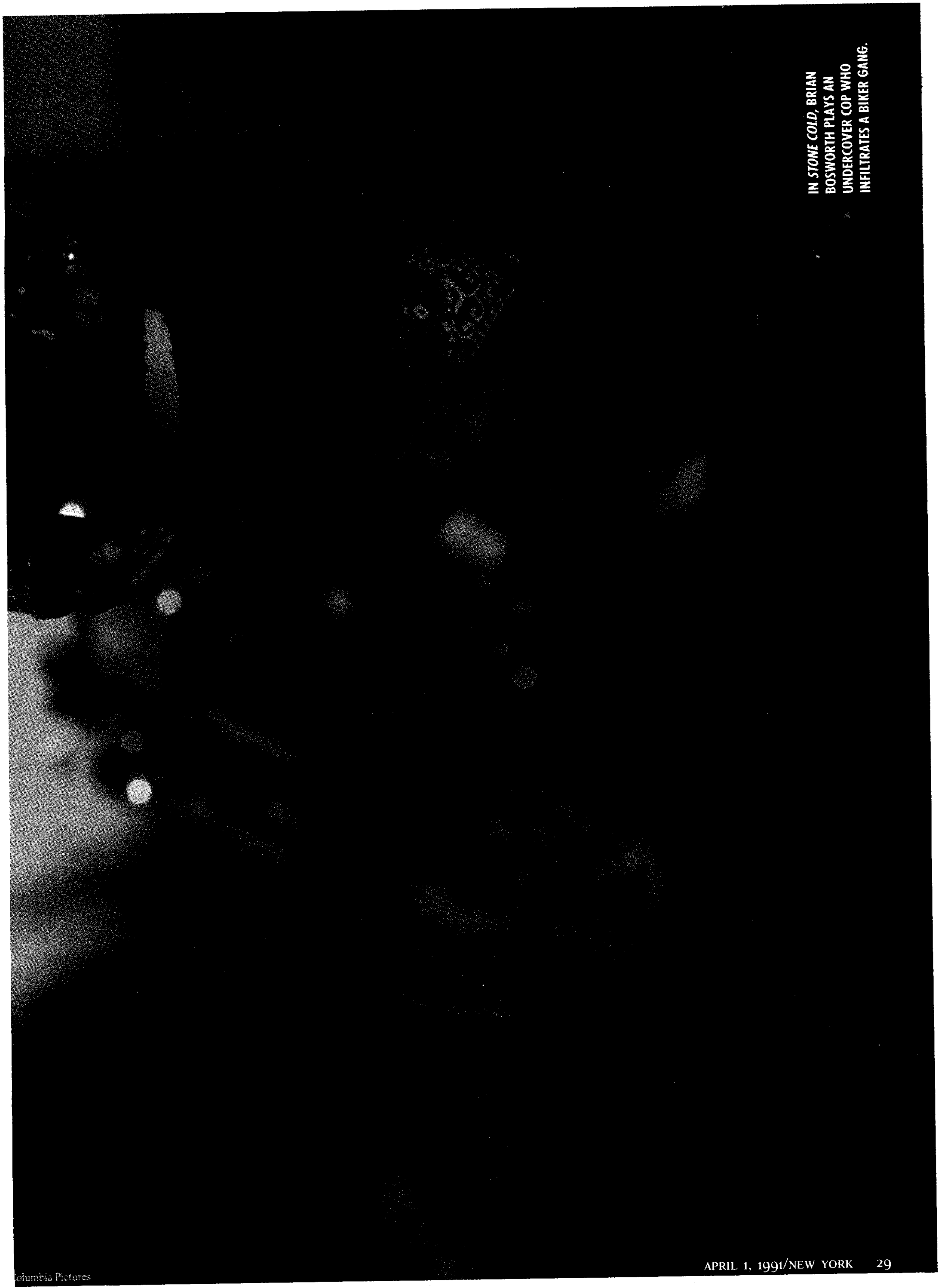
HOLLYWOOD'S NEW ACTION TOYS

BY JOHN TAYLOR

"You never saw photos of Brian with grease smears under his eyes," Gary Wichard tells me.

Wichard, a sports agent, is describing how he has always painstakingly manipulated the image of his client Brian Bosworth, the former football player and budding action-adventure hero better known as the Boz.

"You never saw him doing the typical tobacco-chewing-jock stuff," continues Wichard, sitting on a banquette in the dining room of the Loews hotel in Santa Monica. "That



IN *STONE COLD,* BRIAN BOSWORTH PLAYS AN UNDERCOVER COP WHO INFILTRATES A BIKER GANG.

olumbia Pictures

was not part of the long-term plan."

Everything he has done for and with Bosworth, the agent explains, has been part of the plan. And what was the plan?

"The plan," Wichard explains, "was always Hollywood."

And so, while most people who followed Bosworth thought that his career was over when he was forced to retire last year after less than three seasons with the Seattle Seahawks, it really only meant that Bosworth and Wichard could accelerate the plan.

"With the plan, I was only going to play professional football for four or five years anyway," Bosworth, who is seated across from Wichard, points out.

Indeed, in hindsight, the shoulder injury that forced Bosworth to step aside was one of those apparent setbacks that a crafty, Svengali-type operator like Wichard could turn to his advantage. For Wichard had already sensed a void in the action-hero industry. By way of explanation, he tells me about this photograph he recently saw of Arnold Schwarzenegger.

In the picture, Schwarzenegger, the reigning prince of the adventure world, the human action toy supreme, was sitting astride a motorcycle. His oxlike shoulders were as powerful as ever. But Schwarzenegger is 43. His face—with the softening jawline, the deepening seams around his mouth, and the intensification of fine wrinkles at the corners of his eyes—shows it. And what struck Wichard as he studied the photograph was how ridiculous, how really ridiculous, a man Schwarzenegger's age looked in that born-to-be-wild biker pose. "He looked like, you know, one of those guys who's having a mid-life crisis," Wichard says with a small chuckle.

And it isn't only Schwarzenegger. All the big action heroes are getting kind of whiskery. Sly Stallone will turn 45 in July. Clint Eastwood is 60. Chuck Norris is 51. Even Steven Seagal, who starred in last year's unexpectedly high-grossing action picture *Marked for Death,* is 38. "These guys are *old* guys," Wichard says.

That's particularly significant given the fact that the audience for action movies consists largely of males 15 to 25 years old. Those kids, Wichard figures, can't identify with all these weathered old geezers, these graying, leathery retreads. They need someone from their generation. They need a young stud. But there isn't anyone. "Where do you get a 25-year-old action-film star?" Wichard asks and then without pausing says, "You don't. You get Charlie Sheen. You get Emilio Estevez. You get Rob Lowe. All these nice young men. You don't get a real man. You don't get a guy who isn't a boy when you put him in a bigger-than-life situation."

VAN DAMME WORKING OUT WITH HIS WIFE, GLADYS PORTUGUES, AND IN *CYBORG,* 1989.

AND THAT, OF COURSE, IS WHERE BOSWORTH IS supposed to come in. His first movie, *Stone Cold,* which will open in early May, features the former linebacker, decked out with his signature earrings and modified mohawk haircut, as a maverick cop who infiltrates a biker gang. "Unlike any of the other action stars, he can relate to the younger audience in the way he talks, dresses, even moves," says Rick Bieber, the president of Stonebridge Entertainment, the independent production company co-founded by Michael Douglas that has co-produced the film. "He's part of the MTV generation."

Schwarzenegger and Stallone and Eastwood are not only getting old. They are also exorbitantly expensive. Schwarzenegger, for example, received $10-million up front for *Total Recall,* which was released last summer, and he is being paid $15 million for *Terminator 2,* which is scheduled to come out this summer. Large fees are one reason the production cost of the average movie in 1990 rose 14 percent, to $26.8 million. At the same time, average advertising and distribution costs climbed 26 percent, to $11.6 million, which means that it now takes almost $39 million to open a typical movie.

Big action pictures are, of course, far more expensive and need to sell many more tickets to show a profit. But that hasn't been happening. The disappointing performance of last summer, movies like *Another 48 HRS* and *Days of Thunder,* together with Christmas turkeys such as *Havana* and *The Bonfire of the Vanities,* have alarmed studio executives. In the past couple

Photographs: top, Everett Collection; inset, Patrick Robert/Sygma. Initials by Fred Swanson.

The big action heroes are getting whiskery; the 15- to 25-year-old male audience needs someone from its generation.

of months, industry figures like Jeffrey Katzenberg at Disney, Frank Mancuso at Paramount, Frank Price at Columbia, and Robert Daly at Warner Bros. have all gone out of their way to denounce costly movies. "You're going to find more and more companies not going for huge big-budget films over the next year, even though it might mean missing out on a big hit," Jack Valenti, president of the Motion Picture Association of America, told a convention of theater owners in Las Vegas in February. "Controlling cost is our prime objective."

To some degree, this may be empty posturing, since production expenses on certain films are continuing to mount. *Hudson Hawk,* the new Bruce Willis movie now in production, is said to cost more than $50 million. Even more spectacularly, the production costs of *Terminator 2,* the sequel to Schwarzenegger's breakthrough 1984 movie, are reportedly approaching $95 million. Nonetheless, a 7 percent decline in ticket sales last year, coupled with the glut of overproduced action sequels and the generally pessimistic mood created by the recession, has rekindled interest in the small picture. "The public got sequeled-out last summer," says James Spitz, head of distribution at Columbia.

The fact that two of the most successful movies in 1990 were the modestly produced relationship films *Ghost* and *Pretty Woman* has been exhaustively discussed. But studio executives also closely followed the unexpected success of two minor action pictures: Steven Seagal's *Marked for Death,* which was released in the fall of 1990, and *Lionheart,* a January release starring Jean-Claude Van Damme. Their performance contradicted the speculation, in the wake of the poor summer, that the public's appetite for action films was waning. "The unwashed and the unclean will always love these movies," says one studio executive. "They play below the Mason-Dixon Line and in the big cities like New York, Chicago, Baltimore, Detroit, Philadelphia, L.A., and San Francisco."

Even more significant, *Marked for Death* and *Lionheart* served as reminders that an action picture doesn't require an established star and a huge budget to make money. "Established stars" and "big budgets" tend to be mutually reinforcing concepts since, according to the conventional wisdom in Hollywood, elaborate movies help draw the huge crowds that justify the astronomical star salaries. The most obvious way to subvert the cost structure of the action picture is to hire relatively unknown, and therefore relatively cheap, actors to appear in more modest productions. As long as costs are controlled, the standard action picture has a reasonable chance of showing a profit.

That was the goal of the producers of *Stone Cold,* who limited the production budget to $17 million and paid Bosworth around $500,000. And of course, if the audience happens to connect with Bosworth, as it did with Eddie Murphy in the original *48HRS* and Schwarzenegger in *The Terminator,* the profits of *Stone Cold* can be tremendous. "The trick is to do these action movies for the right price and to try to find stars that will help them to cross over into the mainstream," says Peter McAlevey, an executive at Stonebridge.

Several of the studios have adopted this strategy. Paramount has just released *The Perfect Weapon,* which stars kenpo-karate expert Jeff Speakman in his first leading role. Warner Bros. opens a new Steven Seagal movie, *Out for Justice,* in April. Columbia Pictures will release not only *Stone Cold* in May but also *Double Impact,* Van Damme's new movie, in August. "All these new guys are competing for that Schwarzenegger void," says Mark Victor, one of the producers of *Marked for Death.* And it is no coincidence that all these actors came from the world of contact sports, where they learned how to flex and preen, how to stare pitilessly into their opponents' eyes, and, most of all, how to inflict pain—the very qualities needed for them to become all-purpose action heroes.

WOOOH, COOL, MAN," JEAN-CLAUDE VAN DAMME exclaims. "Zis one is beautiful."

Van Damme sits in an editing studio in a grungy north-Burbank neighborhood, studying promotional stills of himself in the fighting sequences of *Double Impact* and circling the ones he likes with a white wax pencil.

"Look at that," he says, passing me a slide that especially grabs him. In the picture, Van Damme stands in the pitch-black hold of a tanker, illuminated by a shaft of ice-blue light. He is shirtless, his oiled torso gleaming, his neck tendons straining as he bellows with rage in preparation for dispatching an opponent with a flying kick that, during the movie itself, will no doubt be depicted in slow motion. Overcome with enthusiasm as he contemplates the photograph, Van Damme throws a few shadow punches and supplies action-toy sound effects. *"Pow! Bragggghhhhh! Goosh! Goosh!"*

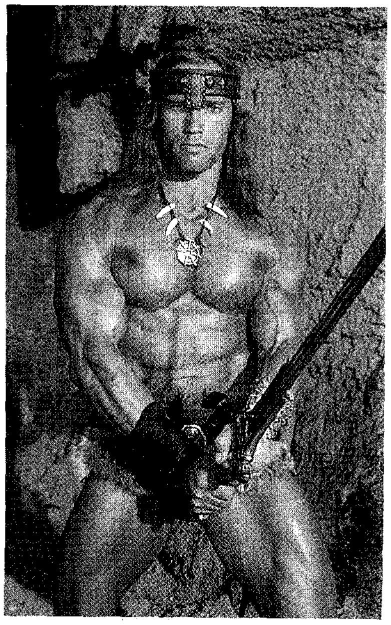
Van Damme's upper body is one stupendous sculpture of marblelike flesh, but, as is the case with so many movie stars, he is surprisingly short. In his movies, he keeps his hair slicked back, and his face is usually snarling. Here in the editing studio, his hair is freshly washed and blown dry, and he wears thick, large glasses that magnify his eyes owlishly. As he studies the slides, Van Damme chatters away in an ingenuous and animated fashion about his new projects. I assume his recent success is responsible for his high spirits, but no, he tells me: "Zis is the way I always am."

The son of an accountant, Van Damme, 30, was born and raised in Brussels, and so, although he has been living in Hollywood for seven years, like Schwarzenegger he has had to cope with a foreign accent. It was a particular liability, he tells me, when he first arrived. "I was not speaking English so well, so nobody want to talk to me. I talk to everybody—director, producer, agent—and they say, 'Who is zis guy wis zees muscles from Brussels?' "

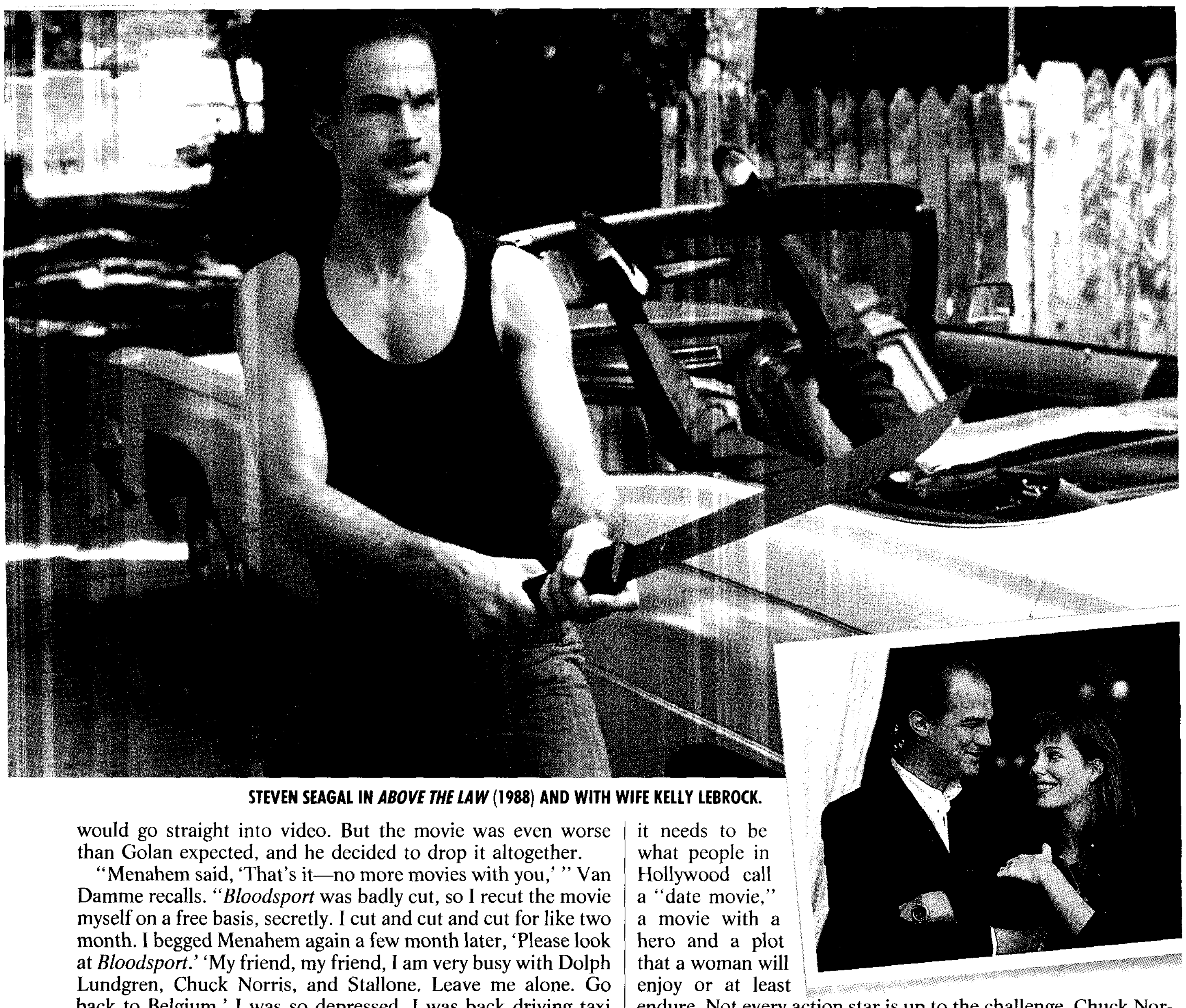
Actually, Van Damme has had so little dialogue in his movies—all of them little more than extended sequences of grunting kickboxers punishing one another—that his audience probably didn't even notice his accent. "In *Lionheart,* I didn't talk much," he concedes, then asks, "What else can you do when you're doing those types of movies? You cannot take a chance. No 'Hey, how are you, chap?' " He claps me on the back to demonstrate the sort of intimate human moments that never made it into those films.

Bloodsport, Van Damme's first movie, was produced by Cannon Films. It was shot in six weeks in Hong Kong on a budget of $1.5 million, and Menahem Golan, the head of Cannon, had such low expectations for the film that he didn't even plan on releasing it to theaters; it

ARNOLD SCHWARZENEGGER IN *CONAN THE BARBARIAN,* 1982.



Photograph by Photofest.



STEVEN SEAGAL IN *ABOVE THE LAW* (1988) AND WITH WIFE KELLY LEBROCK.

would go straight into video. But the movie was even worse than Golan expected, and he decided to drop it altogether.

"Menahem said, 'That's it—no more movies with you,' " Van Damme recalls. "*Bloodsport* was badly cut, so I recut the movie myself on a free basis, secretly. I cut and cut and cut for like two month. I begged Menahem again a few month later, 'Please look at *Bloodsport*.' 'My friend, my friend, I am very busy with Dolph Lundgren, Chuck Norris, and Stallone. Leave me alone. Go back to Belgium.' I was so depressed. I was back driving taxi again because I was illegal in zis country."

In desperation, Van Damme made a deal with a tiny production company called Nova and cranked out a couple more cheap chopfests, *Cyborg* and *Kickboxer*. Then, more than a year after *Bloodsport* had been made, Golan suddenly released the movie on the West Coast to generate some quick cash. To everyone's amazement, it pulled in $5,000 per screen on its opening weekend.

Van Damme's films have proved particularly popular in the overseas markets, which have always favored action pictures and which in the past ten years have provided a growing and increasingly important percentage of the movie industry's revenues. "In Europe, I am big like Arnold and Stallone with my low-budget movies," Van Damme tells me. "They love me in Europe. Like France and Germany, England, Spain. South America, too. Asia, huge, huge."

Van Damme thinks that one thing that sets his movies apart is the authenticity of the action. In fact, he says, his fight scenes are so real, he doesn't dare stage them in the United States. "In Hong Kong, I have great fighters, guys not afraid to touch, really fight, go for it. Because when you do slow motion, you have to see—*pwaggghhh!*" He hits himself across the jaw in slo-mo. "In America, when you do it you have, like, union and, 'Oh, I'm going to sue.' I'm always afraid of that. We do all our major fight scene with those guys in Asia. They really go for it. They love the stuff. *Pow! Budooooosshhh!*"

But for an action movie to cross out of the karate-chop genre, it needs to be what people in Hollywood call a "date movie," a movie with a hero and a plot that a woman will enjoy or at least endure. Not every action star is up to the challenge. Chuck Norris, for example. "Norris was never quite able to do it," says Andrew Pfeffer, who produced a number of the Norris movies and is the president of Epic Productions, which, together with Stonebridge, is co-producing both the new Van Damme and the Bosworth pictures. "He didn't have the magnetism, the charisma. He couldn't project himself beyond the martial-arts persona."

The need for a star who can appeal to women helps explain why Paramount cast Jeff Speakman in *The Perfect Weapon*. Speakman, 33, grew up in suburban Chicago and has spent the past nine years teaching karate in L.A. while trying to break into the movies. He has a chiseled chin and melting gray eyes with long lashes, and he plays a sort of New Age action hero that suits his sensitive-yuppie good looks. "I'm a guy-next-door kind of hero," he tells me, "not a dark character, not someone who likes violence for the sake of violence." While *The Perfect Weapon* employs what Speakman calls "a basic revenge theme," it is not, he says, just a gratuitous skull-crusher. It teaches "real values." "I wanted the character to be what I am, what martial arts are today, a manner whereby you can evolve intellectually by learning your place in life."

Van Damme similarly thinks of himself as an emotionally responsive, spiritually attuned guy. "I'm a very sensitive person," he tells me. "Very much so. That's my luck. I love classical music, painting. I love art."

And *Double Impact*, he says, shows this range. He plays *both* a Beverly Hills karate teacher living the soft life and his long-lost

Photographs: top, Kobal Collection; inset, Patrick Robert/Sygma.

twin brother who grew up in the criminal underworld of Hong Kong. The two meet on opposite sides of the law, fight, are reconciled, and then together take on the Triads.

Bosworth's a natural: "He's sarcastic, self-deprecating, very hip, part of the MTV generation," says a *Stone Cold* producer.

"I'm going to surprise the audience," Van Damme predicts, "because I'm playing a guy from Hollywood, a karate/Chevy Chase guy, and then I'm playing another guy, like a Steven Seagal/Charles Bronson type of guy, in Hong Kong. One guy is very strong but very sensitive on the inside. The other guy is like scared as s---."

It is this willingness to stretch himself, even going so far—and this is dangerous ground in an action movie—as to have his character display affection, that Van Damme believes separates him from his competitors. "I don't see Arnold—he's a great guy, fairly smart guy—but I don't see Arnold to have a romantic love scene. Or Stallone."

Most of the action heroes, Van Damme explains, are terrified of appearing vulnerable. "In *Rocky,* Stallone did a good job on the first *Rocky,* but then he's like almost afraid to look bad."

Seagal is the same. "Steven Seagal never take a punch. They never touch him. It's good to see a guy who's punished—*boom!*—he goes down, he come back."

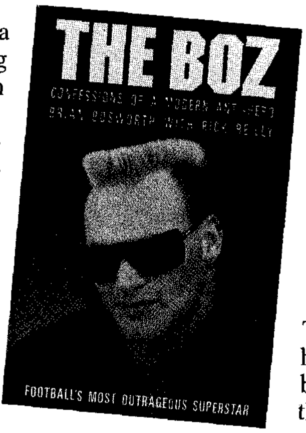
Each of Van Damme's movies cost slightly more and made slightly more than its predecessors. This steadily ascending profit line was noticed. After the release of *Kickboxer,* his third movie, a bidding war broke out among independent producers trying to buy Nova, the small company that had Van Damme under an exclusive contract. Moshe Diamant, co-chairman of Epic Productions, acquired it and then joined forces with Stonebridge to produce *Double Impact.*

"We wanted to do action films to capitalize on their inherent commerciality but at the same time upgrade them," says Rick Bieber of Stonebridge, which released its first movie, *Flatliners,* last summer. For *Double Impact,* that meant hiring Richard Kline, the cinematographer on *Body Heat,* at $10,000 a week. And to give the movie that smoky, glossy, slick look that signals artiness in action films, the producers brought in one of the set designers who did Michael Douglas's action film, *Black Rain.*

Van Damme, whose dream is to star in what he considers classic action movies like *Runaway Train* and *Blade Runner,* is ecstatic about *Double Impact's* $15-million shooting budget. "Now that I'm going to do the real movies, they'll have to shake, the other guys, Arnold and Stallone, because I'm going to be on the same level."

IF VAN DAMME'S CAREER TO DATE HAS A CERTAIN FLUKY quality to it, Brian Bosworth's is a model of planning and calculation. Unlike Van Damme, Bosworth, at 6′2″ and 220 pounds, is a genuinely massive person. His shoulders are one big muscle pack. He has a steam-shovel jaw and a neck practically as thick as his entire cranium. When we meet, he is wearing baggy gathered pants and a loose T-shirt that's been slitted as if his muscles would otherwise burst through it.

Like a lot of big guys who don't need to talk to get attention, Bosworth has a laconic manner, sitting quietly on the banquette in the dining room of the Loews hotel, his huge hands enclosing a coffee cup. While he was a football player, however, he was known for his obnoxiously defiant style. He loved to get into fights, to go around saying things like "I have a physical *need* to hurt people" and "I like hitting guys so hard that snot comes flying out of their noses." All that stuff, Bosworth now explains, was just an act. "You came to see the Boz on the field put on a show," he says of his football career. "You sat down, paid money, and you enjoyed the show."


THE BOZ
CONFESSIONS OF A MODERN ANTI-HERO
BRIAN BOSWORTH WITH RICK REILLY
FOOTBALL'S MOST OUTRAGEOUS SUPERSTAR

BOSWORTH'S 1988 BEST-SELLER.

Gary Wichard nods in agreement. A former pro-football player himself, Wichard is muscular, too, though not in Bosworth's league. He has a tan and wavy brown hair cut longish and blow-dried in the fashion of the hip jock. He is wearing a crumply black Armaniesque suit and a black-and-white-flowered shirt with the top button buttoned. Very L.A.

Wichard first saw Bosworth put on "the show" in 1985, when Bosworth, who grew up in Irving, Texas, was a sophomore at the University of Oklahoma. During the game, Bosworth was in on the big tackles, but even more striking to Wichard was the way he constantly carried on, razzing his opponents, haranguing the refs, shrieking, gesticulating, pumping up the crowd on crucial downs. "I saw this tremendous ego persona, which I use on a positive level," Wichard says. "He had an attitude, a charisma, a confidence." Trying, with limited success, to throw in a classy theatrical reference, he adds, "He was Rex Harrison doing Shakespeare."

Wichard had always been looking for an athlete with marketable charisma. That's where the real money is. For a while, Wichard thought he had found one in Mark Gastineau, the former Jets defensive end whom he represented in the early eighties. Gastineau was a cutup. Kids loved him. "I started getting him into all the off-the-field stuff, making him bigger than life," Wichard explains. "That's where I learned to create a persona."

Wichard had decided that the key to marketing an athlete was to keep his appearances rare and to use each one to promote the image. Unfortunately, Gastineau never grasped this fundamental principle. Like so many ball players, who will show up at any mall-opening for a few bucks, Gastineau would do things like walk into some gardening center to buy a few holly bushes and let the manager talk him into hanging around and signing autographs in exchange for a discount on the shrubs. "He would undermine things I did," Wichard sighs. "Mark didn't have Brian's intelligence; he didn't have the ability to commit to something the way Brian did. I walked away from him."

When Bosworth first hooked up with Wichard, he was just a college-football star with a funny haircut and a maniacal style who wanted to play in the pros. At their very first meeting, Wichard says, he convinced Bosworth that if they joined forces, he might be able to become something *even greater* than a football player. Wichard figured Bosworth had the makings of an action-adventure hero. Before Bosworth graduated, Wichard says, he had worked out a plan—*the* plan—to get him a special supplemental draft, which would generate attention and help Wichard negotiate a huge pro contract. That, together with Bosworth's natural flamboyance, would enable him to get a book deal, which would, in turn, lead to the publici-

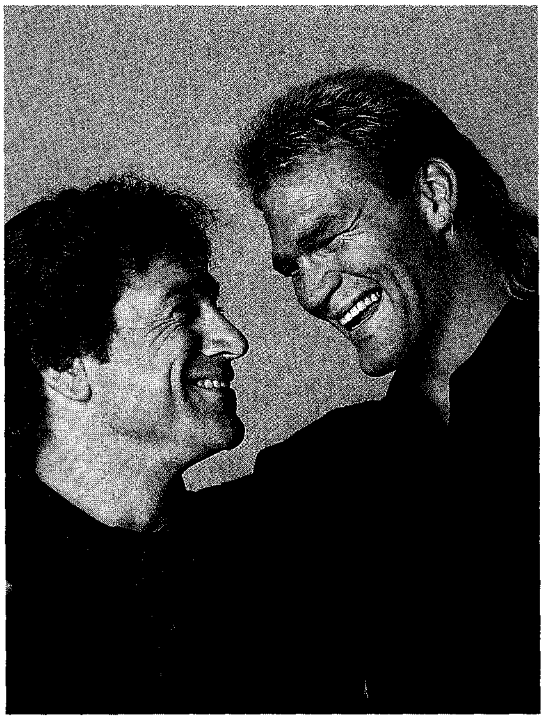
DOLPH LUNDGREN IN *MASTERS OF THE UNIVERSE,* 1987.

Photograph by the Everett Collection.

ty and media appearances necessary to attract the attention of Hollywood.

For it all to work, Wichard had to generate what he calls "mystique, persona—two words I overuse because they're so important." In fact, no sooner had Wichard signed Bosworth with the Seahawks—at an $11-million ten-year contract that made headlines around the country—than he began to channel the Boz persona away from football. For him to make the transition from sports to movies, it was essential that the Boz be regarded not so much as a great linebacker but as a man with a legendary attitude. Before his first year ended, Wichard had discontinued all of Bosworth's interviews with sportswriters for fear of overexposure; he still remembered Gastineau and those damned shrubs. Instead, he arranged for Bosworth to appear in *Interview* and *Rolling Stone* to the accompaniment of glossy photographs (with no sports regalia present) taken by glamour photographers like Herb Ritts.

Wichard exercised the same sort of image spin when it came to product endorsements. "I turned down a huge commercial with a cereal company because I didn't want Brian to look like just a hard-core hulk, holding his head, slopping up some cereal," he says. "He wasn't going to be seen that way." In the commercial Bosworth did do, for Right Guard, no reference to football occurs. Instead, Bosworth appears in a wing collar and morning coat, addressing a class of young boys also wearing morning coats on the finer points of etiquette. "I told the advertising agency, 'No locker rooms or snapping towels or big bullies,' " Wichard recalls. "I wanted a total satirical look at the Boz. Let him have fun, let him be seen in a different light."


BOZ AND HIS AGENT, GARY WICHARD.

Similarly with the book *The Boz,* which was written after Bosworth's first year with the Seahawks and appeared at the beginning of his second season.

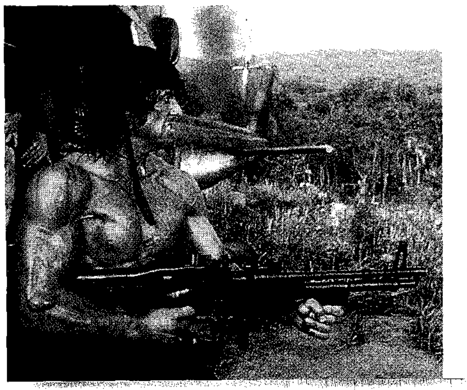
Sitting on the banquette, Wichard produces a copy of *The Boz,* which hit the No. 2 slot on the New York *Times* best-seller list four weeks after its publication. The cover Doubleday originally prepared, he says, showed Bosworth bare-chested, with arms crossed and a nasty expression on his face.

"I said, 'Ain't no way. My boy is too cool. He's hip. Kids want to be like him. He's not just a mauler.' "

Wichard had another picture taken that featured Bosworth with his nameplate earring, his signature wraparound sunglasses, and his shirt collar ever so hiply flipped up.

The subtitle of *The Boz* was originally "Confessions of a True Football Player," Wichard tells me. He insisted it be changed to "Confessions of a Modern Anti-hero."

"This 'a modern anti-hero' is a film term," Wichard explains to me. "I wanted to drill the idea of film into people from day one. That's plotting."


SYLVESTER STALLONE IN *RAMBO,* 1985.

Trying to turn an athlete into an action hero is a tempting but risky venture. Producers are attracted by their name recognition, their built-in following, and, particularly in the case of football players, their virile and combative images. On the other hand, the audience has a tendency to assume that ball players can't act and to dismiss their appearance in a movie as a cynical joke. The truth is, most athletes *can't* act, and they don't know enough about the movie business to choose scripts that display their strengths and hide their weaknesses. Joe Namath, for example, embarrassed himself in a comedy with Ann-Margret called *C.C. & Company*. And at least he was an indisputably great player. Though Bosworth won a lot of attention as a college linebacker, his professional football career was virtually nonexistent.

BUT IT WASN'T HIS ATHLETIC ACHIEVEMENTS THAT attracted the attention of Hollywood. It was his screen persona. He'd appeared on Letterman, Carson, and Arsenio Hall. He'd done the Right Guard commercial and was a guest host on MTV, whose audience is also the core opening-weekend movie audience. The producer Jerry Weintraub had been so impressed after seeing a television profile of Bosworth during a halftime show that Weintraub called Wichard the next day about getting him into movies. "We have enormous hopes for Brian," says Andrew Pfeffer. "He's never done film, but he has presence and a sense of drama. What we saw was someone who had demonstrated an ability to appeal to the public, to market himself and be marketed."

Wichard's plan had called for Bosworth, who had never intended to play football for more than four or five years, to knock off a movie between his second and third season in the pros. While this was a rather naïve goal, it did mean that Wichard had already been reading scripts by the time Bosworth was forced to retire. Wichard was looking for the right vehicle. He didn't want to launch Bosworth with anything resembling Schwarzenegger's first movie, *Hercules in New York,* or even his fifth, *Conan the Barbarian.* "If there was a movie called *Conan the Barbarian,* I don't think I'd have Brian star in it," Wichard says. "I get all these violent scripts with names like *Bloodgames,* and I won't even look at them." Appearing in some shoddy exploitation film, he felt, would have been as grave a miscalculation for Bosworth as doing a cereal commercial: "It's like slobbering milk. Is that how you want the public to see you? God, I'd be throwing it down the tubes."

Similarly, Wichard insisted that Bosworth play the hero. "Everybody wanted him to be a villain, to be a hard guy, to get his ass kicked in *Tango & Cash* by Stallone." To Wichard, that was an appalling, positively intolerable notion. "How could I let the Boz be seen getting his ass kicked by Stallone?"

Wichard finally showed Bosworth the script for the movie that was to become *Stone Cold.* It was based on the experiences of a police officer who had joined a southern motorcycle gang to expose its criminal activities. It featured, among other true-to-life highlights of biker life, a rape scene involving corncobs. "The original story scared the hell out of me," Bosworth says, sounding surprisingly prudish. "It was so disgustingly dark and trashy and bleak."

A movie that offended the Boz's sensibilities wouldn't do, of course, and so a number of the more gross scenes were eliminated. Wichard also insisted that the script be "Bozzified," that is, structured around the preexisting Boz persona. The character had to be "a hip guy," Wichard explains, "the kind of guy every

Photographs: top, Greg Gorman; bottom, Photofest.

JEFF SPEAKMAN IN *THE PERFECT WEAPON.*

guy wants to be like and every girl wants to be with."

ACTION TOYS

"The unwashed and the unclean will always love these kinds of movies," says one successful movie-studio executive.

NOW, AN action star need not be much of an actor. In the action sequences, he doesn't have to act at all; he just runs and punches and kicks and shoots. "People weren't paying to see *Hamlet,*" says Mark Victor, one of the coproducers of *Marked for Death,* in which Steven Seagal plays a vengeful and humorless crusader who sets about eliminating the Jamaican posse that has threatened his neighborhood. Seagal, who is married to the actress Kelly LeBrock, taught aikido in Los Angeles for many years. One student was the agent Mike Ovitz, and Seagal got his break when Ovitz urged Terry Semel, the president of Warner Bros., to put Seagal in a movie. Despite the Ovitz imprimatur, Seagal is so unremittingly awful an actor that his movie's success baffles even action-adventure producers. "I don't know why it worked," says one. "He's ungainly, awkward; he can't fight." The man pauses. "Well, maybe he's got quiet strength." Then he shrugs. "It's a mystery to most people in town, and I say that even though I'm doing a picture with him."

From the rough cuts I saw of *Stone Cold,* Bosworth has a passable, if somewhat tight-lipped, screen presence. And the man takes his acting seriously. Even while playing with the Seahawks, Bosworth studied with the New York acting coach Harold Guskin. These sessions intensified after he retired from football, and now, when Bosworth talks about his work on the film, he sounds like a Brandoesque Method craftsman who delves deep inside himself in search of emotional authenticity. "I would never fake a line," he says. "I would never fake an emotion. If the scene required crying, I cried."

And he didn't just squeeze the tear ducts, either. "I cried down deep. If the emotion wasn't there, I would step back and find out what the scene was about. I would dissect the scene and the line to the nth degree to make sure that's exactly the way that feeling is supposed to be, so it was true and honest."

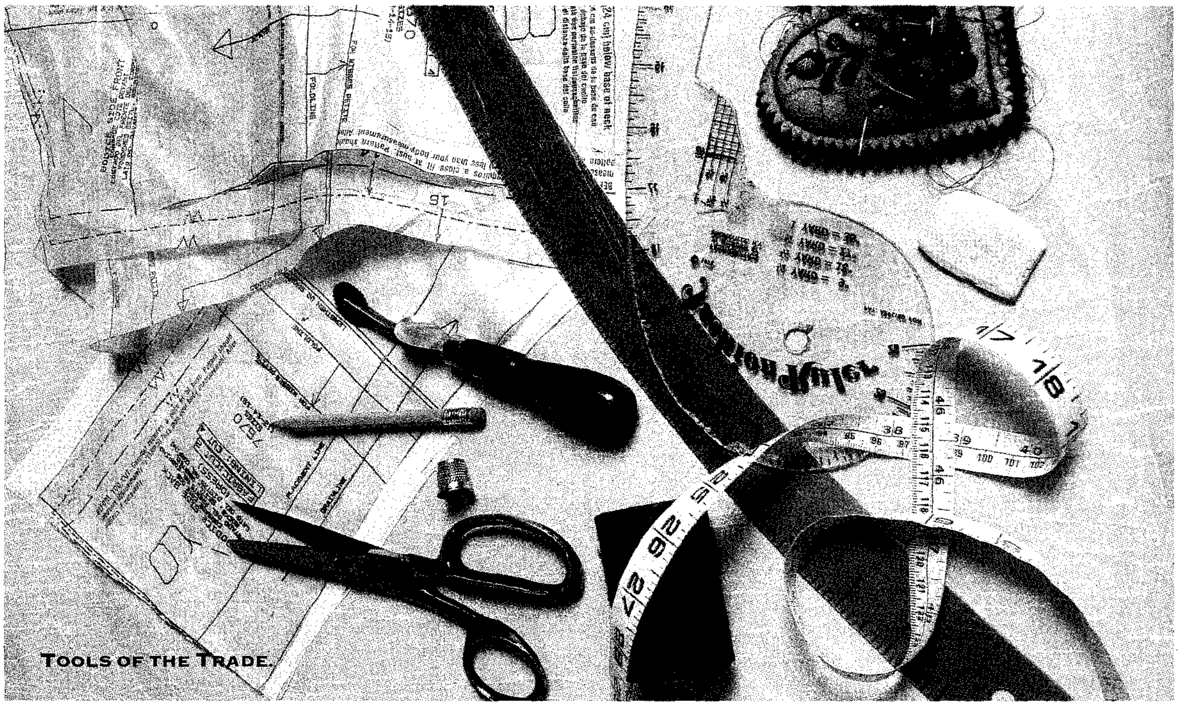
From those kinds of remarks, you might get the impression that the Boz is appearing in some sort of introspective art film. But the picture has the requisite noise and mayhem. The climactic shoot-out was filmed in the Arkansas state capitol building and involves, among other special effects, a motorcycle bursting through an upper-story window and exploding into a hovering helicopter. Dozens of authentic, rancid bikers were hired as extras. "This is a tough, gritty, violent film," says Rick Bieber. As Andrew Pfeffer adds, with what seems to be a note of pride, "this kind of movie is not designed to get good reviews."

Bosworth excuses himself from the banquette and heads up to his hotel room. He is flying to San Francisco that afternoon for more surgery on his ruined though still magnificent-looking shoulders. He has been exceedingly polite throughout the conversation. I tell Wichard that, given the action hopeful's reputation for outrageous behavior, this was something of a disappointment. "Brian's just a good kid," Wichard says fondly. He tells me that the Boz doesn't really exist. It's a persona he and Bosworth invented together. The Boz, he says, is so separate from the two of them, they like to joke that when they go out to dinner they make sure they have a third seat. "I've produced and directed the Boz for six years," Wichard tells me. "Brian's starred in it." With a shrug, he adds, "It's a business." ■

Photograph by Marsha Blackburn/Paramount.

The
DRESSMAKERS

Scissor Hands



TOOLS OF THE TRADE.

How to Find a Great Dressmaker

ROSETTE HARRIS . . . SURANG Yamnarm . . . Veronika Berman . . . Penny Babel . . . these are some of the most closely guarded names in town, for clients of these talented dressmakers aren't eager to let other women know how much money they'd save—and how good they'd look—if they put themselves in such clever hands.

A good dressmaker is a *treasure.* I knew that before I set out to do this article, but the garment-industry professionals to whom I turned—Seventh Avenue manufacturers, boutique owners, department-store buyers, even a senior executive with the International Ladies' Garment Workers Union—offered confirmation. Invariably, each of them said something like "If you find someone good, please tell me."

But it was *New York* readers whom I was planning to tell where the excellent, affordable dressmakers are. In my search I called 200 knowledgeable people, including editors, the fashion schools (Fashion Institute of Technology, the Parsons

By Ruth J. Katz

In Her Bustling Little Shop, Surang Yamnarm Does Both Copying and Creating.

PHOTOGRAPHED BY [illegible]

School of Design, the Traphagen School, the French Fashion Academy), many fabric shops, all the pattern companies, and those in the fashion industry. What was I looking for? First, the rescuers: those who are whizzes at sophisticated alterations like converting an Ungaro blouse, bought on sale, from a size twelve to a size eight; repositioning a difficult portrait collar or refitting a *bustier*-style boned dress; for a pittance, making a suit jacket wearable by raising the shoulders two inches and shortening the sleeves.

Naturally, though, I was also searching for the creators: people with the artistic imagination and technical proficiency to turn four meters of mohair brought back from Italy into an exquisite coat; create a "vintage" blouse from antique hand towels; share your vision of a wedding gown; study a magazine-ad picture of a designer suit and whip it up for hundreds of dollars less than the retail tariff.

I found what I was looking for: the sixteen dressmakers whose names appear in this article. Their skills range from highly proficient to genius-level; their prices, from cheap (by my lights) to astronomical.

WILL USING A DRESSMAKER save you money? Certainly. For far less than you might expect, you can have a dated suit restyled, a neckline modified, a maternity dress converted to a stylish business dress—repairs that make the good clothes hanging in the back of your closet wearable again.

The
DRESSMAKERS

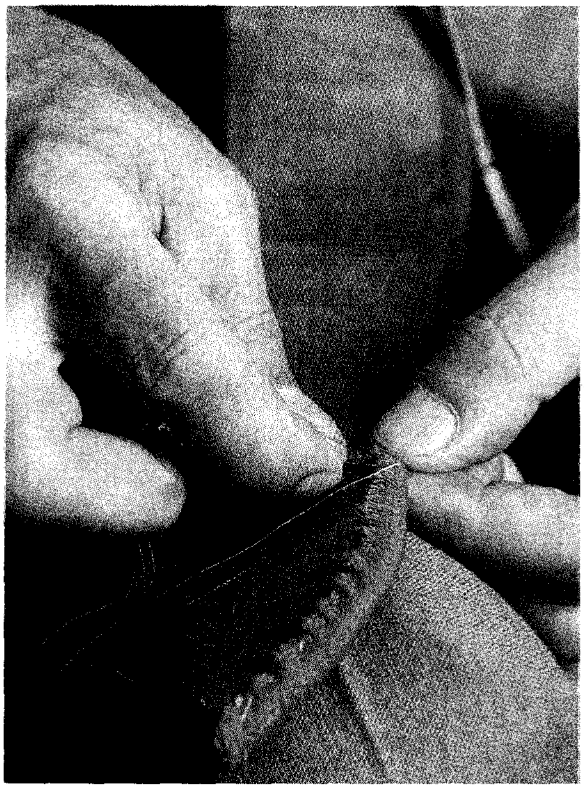
And if you're used to wearing "better" sportswear or designer labels and you like fine fabrics and pricey details, custom-made clothes will cost you less than the high-style garments in shops—and you'll get a better fit, neater finishing, and nicer fabrics. (If, however, your wardrobe consists of mass-merchandise clothes with nondesigner labels, made in the Orient using blends of synthetic fabric, custom-made clothes will be more expensive.)

I eliminated from my search the tailors' shops that have small women's businesses on the side but consider themselves mainly men's tailors. A "tailor" is usually a *man* who works on *men's* clothing. Even if the worker is a woman working on women's clothing, the "tailored" clothes she's making are more like men's wear: uncluttered separates, suits, and sportswear—architectural, with clean lines, constructed durably, made from rather heavy fabrics.

A dressmaker's labors, on the other hand, involve more soft and delicate fabrics, a less geometric, more "feminine," silhouette, and, often, very different techniques. But dressmakers, too, are capable of making very constructed clothing, including boned and structured bodices, dinner suits, and daywear.

And what does a seamstress do? According to Kathleen Spike, founder of the Custom Clothing Guild of Oregon, a trade group, "A seamstress works in a factory." End of story.

The benchmark of a well-made garment is its construction. The most handsomely constructed clothes are made by methods referred to as couture, which distinguishes a style of work popularized and practiced by the European custom-design houses. Detailed work is expected. Garments made in a "couture" style are the *ne plus ultra* of the world of custom clothing—the methods are costly and time-consuming, and not everybody wants to pay for this kind of work.



STITCH-STITCH-STITCH—A TAILOR'S WORK.

A couture dressmaker will *always* make a muslin—a sample garment made from inexpensive fabric, usually muslin, to test pattern fit, line, and style. To transfer sewing markings, she'll use time-consuming tailor tracings rather than waxed transfer paper. Where necessary, she'll line the garment in silk organza. The detailed finishing will be hand-sewn; the zipper may be put in by hand, and the hem on a fabric like silk chiffon will be double-rolled and invisibly hand-stitched. The seams will be totally clean-finished—either hand-whipped, French-seamed, bound with a Hong Kong finish, or, at the very least, turned and stitched.

Other couturier touches may include a chain or weights between fabric and lining to weight the bottom edge of a jacket; reinforced buttons (the buttons on the outside are stitched to small, flat buttons on the lining side); bound- or fabric-loop buttonholes; chain-stitched lingerie-strap guards; well-constructed hanging loops for gowns; and perhaps a grosgrain waist stay. Other finishing might include silk-covered snaps or hooks and eyes hand-covered with thread. Hems on gowns, where appropriate, will have horsehair braid for stiffening.

This is not to say that someone who claims to be a couture sewer will do all of these things, or that someone who isn't won't do some of them. But on the more expensive items, I'd personally expect a great deal of dainty handwork and completely unblemished construction.

How Dressmakers Work

AS JEAN HILL (PAGE 42) PUTS it, "I am not amused by emergencies." Most dressmakers hate to work under pressure; accordingly, allow enough time to get the job done. For most alterations, that means a minimum of one to two weeks; for custom-made clothing, a month—longer for eveningwear. For bridal gowns, most of those I interviewed wanted a minimum of two to three months and often up to six months.

☐ Be prepared to leave a deposit for custom work (you probably won't be asked for a deposit on alterations). Most dressmakers wanted half up front and half on completion. Very few take plastic.

☐ Most items will require two fittings; complicated garments and bridal gowns will take three. Some regular clients use dressmakers so often that they save time by having their clothing fitted on their own dress forms (which cost $500 to $800).

☐ Prices for custom work usually *do not* include fabric. (Therefore, unless there's a

Photograph top, by Joseph Clementi.

Rosette Harris (Foreground) Does Fine Custom Dressmaking and Tricky Repairs.

The rescuers are whizzes at sophisticated alterations—restyling a dated suit, converting a blouse from size twelve to size eight.

note to the contrary, the prices quoted in this article are for labor, exclusive of fabric, for which most of the dressmakers will bill you later.) Be sure to get clear just what the quoted price includes.

☐ The dressmaker usually buys the fabric. Some don't want their clients with them when they do; it slows them down. Others love it when the client comes along to choose. Some dressmakers rarely leave their studios and ask that you bring them everything from buttons to zippers.

☐ None of the dressmakers except Christopher Hunte, Luz Pascal, and Surang Yamnarm charges for a consultation.

☐ Make an appointment for all your visits, including fittings, and telephone in advance to confirm. Trust me on this one.

☐ Gail T. Hamilton, vice-president of promotion and advertising of the McCall Pattern Company, offers wise counsel: "When going for a fitting, wear the shoes and undergarments you intend to wear with the garment to ensure the proper fit and length—especially of trousers."

Some of the people who specialize in custom work will also do *any* of your repairs and alterations, albeit grudgingly. ("I have to," conceded one couture dressmaker. "I'm in a service business.") Others won't do any repairs at all. Others make alterations their specialty.

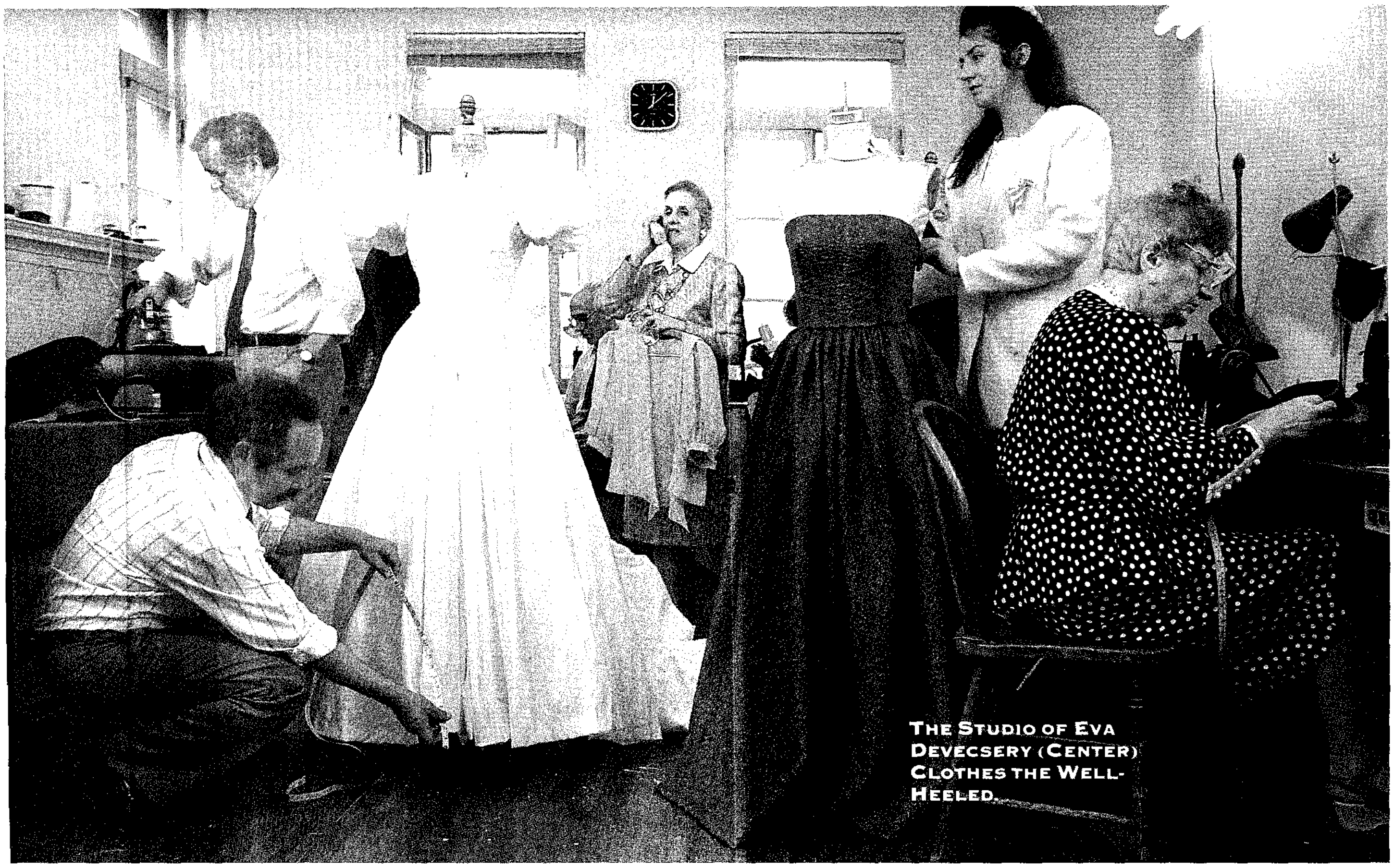
As for making new things, some of these people will make you anything. Some, like Jean Hill, adore commercial patterns. She probably has fifteen years' worth of Vogue patterns in drawers under her cutting table. "How," she asked me, "can I improve on what Karl Lagerfeld has already done?" Others, like Don Rabineau, loathe commercial patterns and won't use them.

A few turn up their noses at knocking off designer clothing, while others, like Surang Yamnarm (page 41), will make anything for you. Some are very talented at drafting difficult patterns—Luz Pascal (page 47) teaches pattern-making and *adores* a challenging project.

Getting a designer look-alike, though, isn't the only reason women have clothing custom-made. After years of admiring the wardrobe of a woman who worked in her building, contemporary- and folk-art dealer Patricia Heesy asked her where she shopped—and found out she had her clothes custom-made. Even so, Heesy was skeptical. "It just seemed like too much trouble," she says. She changed her mind four years ago, when she was eyeing a designer "duster" that cost $2,000. Now, she says, "I've cut down on my shopping time and the cost, and it's a lot more fun. I enjoy participating in the design, and I end up with precisely what I want, with my fit. I even ask my dressmaker about my curtains."

However, for those who are faint of heart about beginning a relationship with a dressmaker, **Ariel Lawrence** (529-2889, by appointment only) is an ideal intermediary. A former manager of publicity for the Vogue/Butterick pattern company, Lawrence, 29, started a consulting business six months ago to handle all aspects of custom dressmaking except the sewing.

She has a small stable of workers whom she uses exclusively for that task. Though she will do general wardrobe consulting for $50 an hour, that is not the mainstay of her business; mostly she acts as a liaison between *you* and *her dressmaker.* She'll come to your house, discuss styles, take your measurements, shop for fabric, and return with a fitter if needed. This is all included in her fee for the garment. Starting prices for basic wardrobe items (without cost of fabric) are as follows: jackets, $400; skirts, $125; pants, $175; coats, $400; dresses, $175; blouses, $150. I viewed six or seven items made by her tailors (including a few Armani knockoffs), and they were all handsomely tailored, with neat details and finishing touches.



THE STUDIO OF EVA DEVECSERY (CENTER) CLOTHES THE WELL-HEELED.

The creators have the artistic imagination and technical proficiency to, say, whip up a "vintage" blouse from antique hand towels.

A NOTE ON PRICES

To get some idea of how the dressmakers' prices compare, I showed all of the artisans two items—a blouse and a skirt—and asked them to give me estimates. The response of each is noted at the end of her (or his) write-up (for instance, "blouse, $250; skirt, $200").

I also asked experts at the Vogue, McCall's, and Simplicity pattern companies, as well as Vicki Lyn Hastings, marketing and education director of the American Home Sewing Association, what they'd consider a reasonable price for an exquisite couture job and what would be a reasonable quote for a low-end, "adequate" job. Their comments follow.

☐ Item one, *the blouse.* I asked what each of them would charge to make a blouse of a rather complicated Renata design, requiring many detailed tucks, from a very old, now discontinued, Vogue pattern. It would take skilled hands to make this blouse properly. The fabric that I presented was silk charmeuse—a little slippery to work with—and I asked that the dull crêpe (wrong) side be used on the outside.

A few people turned me down flat because they just don't do blouses, won't use commercial patterns, and so on. Here are the quotes I got from nearly 30 dressmakers (not all of whom are in this article). There were six quotes between $100 and $150, six between $150 and $200, six between $200 and $250, four between $250 and $350; there was one each at $400, $500, $600, and $900, and one (yikes!) at $1,200. Not surprisingly, all the high-end quotes were from the couture dressmakers.

Vicki Lyn Hastings felt that the blouse could be competently made for $125 but for exquisite finishing might cost as much as $500. Judy Raymond of Simplicity estimated $150 for the low-end price and $650 or $700 for the high end. Gail Hamilton felt that $150 to $200 would be fair, but you should expect to pay more if you want fine couture details. Carmen M. Digilio, manager of photography dressmaking for Vogue/Butterick, said that she felt making this blouse *flawlessly,* with couture touches, would take two days, and she would expect to pay between $250 and $300. Having made this blouse myself, and having *had* it made, I agree with her.

☐ Item two, *the skirt.* I requested that an aging and worn unlined wraparound, tulip-front Flora Kung skirt be copied (no pattern, so they would have to rub it off or make their own from scratch). I told them to assume that it fit fairly well, but they would have to make fine pattern adjustments; I showed them a fabric of rayon tissue faille, with a "hand" (feel and draping ability) similar to that of the silk used in the original.

The prices that I was quoted fluctuated between $70 and $500, with nearly ten people in the $100-to-$150 range and another nine between $150 and $200. Not surprisingly, the high bids came once again from the couture dressmakers.

The professionals were more in agreement here: Judy Raymond estimated $75 for the low end, $150 for the high; Gail Hamilton believed that $200 would be a reasonable amount for a well-made skirt; Vicki Lyn Hastings said that for about $50, she'd expect a quick version, and for $250 the perfect dressmaker version; and Carmen Digilio called $200 a reasonable price for an exceptionally well made skirt. I, too, believe that for $200, the skirt should be made beautifully.

For the blouse and skirt, I have listed the price quotes I got when I made my research rounds some months ago. However, the prices of the alterations and the custom-made clothes I saw when I visited the dressmakers' shops have been updated.

Mostly Repairs

Claudia Bruce (685-2810) RUNS a highly organized alteration-and-custom-dressmaking service; three quarters of her work is repairs. Her office is a bright, sparkling studio with stenciled ceilings and bleached floors. She will do almost anything. One silk-taffeta bridal gown was in the works when I was there. It was a relatively simple style—high neck, long sleeves, alençon-lace bodice, and lots of extra beading on the neck and wrists (labor, $1,000; fabric, $800).

Bruce was one of only two people among all those I interviewed who had a price sheet listing standard-repair base rates; also included was a fee ($50 per hour, plus expenses) for house calls and fabric shopping. Hems on skirts and trousers start at a reasonable $15.

Bruce offers a wide range of repairs at modest rates. For example, a Tahari jacket had to have the shoulders raised two inches. That involved removing the sleeves, recutting the armholes, making new shoulder pads, and then reinserting *and* shortening the sleeves ($50). A very complicated Louis Féraud dress with diagonal tiers of decorative fringed loops on the skirt had to be shortened; that required individually raising the tiers, not merely hemming ($30). Bruce charged $30 for taking in the seat and waist of a pair of leather trousers. To make a basic straight skirt with a kick pleat, she charges $150. There is rarely a pattern-making fee on her projects. Blouse, $200; skirt, $150.

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WHEN DORA HERRERA RETIRED TO AUSTRALIA last month, she turned her business over to **Natalia Rojas** (126 East 83rd Street; 734-5351), who had worked with her for four years. Rojas continues to run the shop much the way Herrera did. Her studio consists of a tiny, bare-bones reception room and a workshop down the hall. There is no sign outside, so follow the Taggart's driving-school placard to the basement. And when you call for an appointment, let the phone ring a long time; Rojas goes back and forth between the two rooms.

The reception area seems to be a repair repository for all the better labels of Seventh Avenue, Paris, and Milan. On the repair rod were clothes from Blass, Ungaro, Carolina Herrera, Galanos, McFadden, Adolfo, Scaasi, and Grès. Rojas, who employs anywhere from four to ten helpers, will fix anything from "fancy European towels to putting new elastic on panties" (yes, some of her clients have asked her to do just that). On one trip I even saw a child's Christian Dior bathrobe waiting to be hemmed ($8). At the other end of the spectrum was a Galanos gown featuring a very impressive repair. The bodice was completely pearl- and jewel-encrusted; the skirt—there must have been 30 yards of it—was layered in an ombréd silk chiffon. The repair involved dropping the waist, rebeading the bodice and the side seams, and repositioning the skirt because of a tear. The tariff—$350—seemed quite low to me. A silk skirt with tacked-down pleats was raised from the waist, requiring removing and reattaching the waistband and installing a new zipper ($30). The fee for a similar shortening job on a Chanel silk day dress, which also required repositioning of the pockets, was $45. Rojas lined a coat made from a "designer" blanket for $300. The charge for uncomplicated hems ranges from $20 to $30. Rojas doesn't do much original work—but she will, if pressed by regulars. She did copy a Scaasi street-length evening dress, for example, for $400. Suits start at $700. Blouse, $200; skirt, $150.

Custom Dressmaking And Some Repairs

THESE ARE SKILLED GENERALISTS; their workrooms can deal with almost anything. Let them do your simple or your tricky repairs, copy a favorite threadbare blouse, knock off a current designer suit, whip up a fantasy confection you've dreamed up. Their prices are moderate to high. Each has a large and loyal following.

FOR MORE THAN FIFTEEN YEARS, ONE OF MY clothes-conscious and fashionable friends has been a faithful client of **Surang Yamnarm**'s (One of a Kind, 134½ East 62nd Street; 371-4842). Yamnarm, who emigrated from Bangkok, presides over a bustling little shop and off-premises workshop within sprinting distance of Bloomingdale's (clients frequently ask her

THREE TAILORS ALL IN A ROW—THEY'RE AMONG THE TEN SPECIALISTS ON DEVECSERY'S STAFF.

to go there to look at something they want knocked off). Most of her business is custom work, including both copying and creating; if she has to make a muslin, she charges $100. She considers herself a specialist in fitting pants; hers start at $175 to $225 (including worsted or gabardine fabric). At the low end of the spectrum are hems (she does alterations only for her regulars), starting at $25, and at the high end of her pricing structure are wedding gowns, which range from $4,000 to $5,000 (including fabric). She made (very nicely) a Chanel-inspired trio—skirt, pants, and jacket—for $1,100, using plain worsted wool. A Christian Lacroix–style cotton sateen blouse was $200 (including fabric); a copy of a fully lined Chanel gown in silk georgette, with a fully elasticized bodice, was $1,500; an Ungaro-inspired silk dress was $1,300. Blouse, $150; skirt, $125.

Penny Babel (PENNY BABEL COUTURIERE, 220 Manhattan Avenue, at 110th Street, Suite 6H; 932-3679) used to be the wardrobe mistress of the Light Opera of Manhattan, and Suzi Banks, her occasional assistant, used to work on costumes at the Martha Graham Dance Company, so it's no wonder that both favor the somewhat unusual and dramatic. A few clients come to Babel for classic wool suits and the like, but separates and sportswear generally aren't part of her business. (I did see a few copies—of an Ungaro silk day dress, a Chanel evening suit, and a Lacroix dress.) I would go to her for special things—not knockoffs but projects that take advantage of her slightly unconventional eye and her appreciation for odd bits of lace, antique buttons, and flea-market treasures. Not one to do the same thing twice, she loves a unique challenge like taking apart and refitting an antique wedding dress. One outstanding custom-made wedding dress I viewed was an interpretation of a 1914 Paul Poiret shown in a Dover book; the dress featured a completely boned and structured corset top and a skirt made from a width of tulle cascading around the body in tiers. Babel made coordinated leggings too. The price was about $6,000—two thirds for labor, one third for fabric. I also saw a handsome, twenties-style silk-chiffon gown with a matching shawl-collared jacket, the whole gown emblazoned with rich jet beads, which she'd made for $2,000 ($1,500 for labor, $500 for the materials). Wedding gowns usually run to around $2,000 (including fabric), and she works very creatively, employing an assortment of costumers' tricks to build a gown that can be worn after the wedding. Blouse, $150; skirt, $150.

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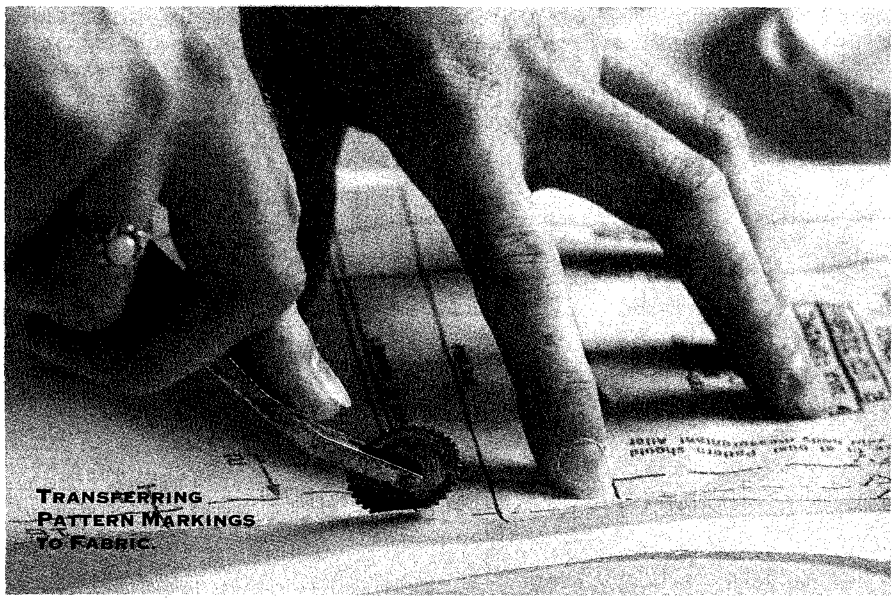
WHEN **Rosette Harris** (ROSETTE COUTURIERE, 160 West 71st Street, second floor; 877-3372) was growing up in Aix-en-Provence, a dressmaker used to come to *her* house two or three times a year and stay for several weeks in order to sew for the five women in the family. Having grown up in that milieu, Harris understands the pleasure a woman feels in having a garment made just for her. She will undertake almost anything (except leather) for her clients, "from minor repairs to wedding and maternity dresses." Well over a third of her business is alterations, and, in fact, one of her clients says that half the time, she "wouldn't buy a dress if I didn't know that Rosette was there to fix it."

Her operation, established seventeen years ago, isn't fancy: There's a dressing room, a waiting room, a fitting room, and a well-equipped workroom. While I was there, Brenda Barmore, who has been with Harris for eleven years, very quickly executed a minor alteration on a sundress I was wearing. The three-inch-wide straps didn't lie properly and either gaped or fell off my shoulders; in ten minutes, she opened both seams, refitted the straps, and stitched and pressed them—all for $5.

Charges for repairs (Harris offers a price list) are fairly modest. Raising the waist of a blouson cotton summer frock and taking in the baggy top was $36; raising the shoulders and cuffs on a designer blouse from Charivari was $42. Skirt hems usually start at $20, raising or lowering trousers hems at $15. Harris handmade a lovely Thai-silk wrap skirt, lined, for $95; custom-made blouses start at $125. An exceptionally handsome Chanel-style silk luncheon dress and jacket was $500, and a wool-and-mohair designer-inspired suit cost $475. Two simple but head-turning mohair coats were $400 and $425. Blouse, $175; skirt, $145.



TRANSFERRING PATTERN MARKINGS TO FABRIC

Some dressmakers adore commercial patterns; others are very talented at drafting their own.

IF YOU'RE SOMEONE *Women's Wear Daily* might describe as a lady who lunches, do *not* go to **Jean Hill** (242-4540), whose clients are all working women. Her favorite client? One who "loves clothes, comes on time, and brings her checkbook." Her credo includes a few other workshop rules: no polyester, no Ultrasuede (but she *adores* real suede and leather), no wedding dresses (unless it's for one of her best regulars), and no alterations (except on her own things). Despite those restrictions, her following is strong, including a few hard-to-fit women—one in a wheelchair and three over six feet tall.

This dressmaker's prices are exceptionally low, but her work is inconsistent—I suspect because she has different assistants who are not all up to her level. She does the jackets and coats herself—and they were among the neatest and best-made things I saw at her studio. One outstanding piece was a Nina Ricci–inspired llama coat made with a cotton-flannel inner lining and a taffeta lining; the silhouette featured a saddle shoulder, swing back, mandarin collar, and fly front with hidden buttons ($400). A tacked-down pleated skirt made from a Perry Ellis Vogue pattern was $75.

One Issey Miyake design I saw was an unlined suede jacket with a great deal of exceptionally neat topstitching ($300 for labor and about $80 for the least costly pigskin). A Claude Montana (Vogue pattern) suit also required an inordinate amount of topstitching and, alas, would have been unacceptable to me; since the topstitching was black on a turquoise ground, its sloppiness really showed. The price was very reasonable ($400, excluding the cost of the douppioni silk); I'd have preferred paying more in order to get neater stitching. Blouse, $80; skirt, $65.

THE CLOTHING FOR SALE IN THE **Mandana** shop (1175 Lexington Avenue, near 80th Street; 988-0800) has all been made in the extremely large and professional downstairs workshop. The shop produces four lines a year, from which customers order personalized variations, have items custom-made as they're presented, or even buy right off the numerous racks. Prices include fabric. The store will also make custom garments of your design, copy pictures, and knock off designer duds.

A beautiful copy of an Armani blazer in an exquisite wool was $950; a very pretty copy of a Valentino silk blouse—simple but with nice details—was $295. A handsomely executed copy of a Chanel tank-style T-shirt (with rows of topstitching at the neckline and armholes) was $195. I thought the workmanship on these was superb and the prices fair (the Armani, though, was still too high for my wallet).

I considered Mandana's own line just as well made but not terribly exciting. Yet the shop boasts 500 regular customers with a store charge, so it's clearly serving a particular market. A double-breasted silk print jacquard coatdress (not including fabric) was $675, and blouses ranged from $195 to $425. Staffers will also undertake repairs (hems start at around $28; taking in trousers starts at $12; and hand-rolling a silk chiffon hem is priced at $15 an hour). Blouse, $200; skirt, $175.

FULL SERVICE

THESE DRESSMAKERS ARE more couture-oriented. They have particularly prosperous clients who are accustomed to being pampered. The bulk of their business is custom-made clothing—an amalgam of their own designs, copies, clients' ideas, and so on. Almost all are willing to do alterations. Their rates are high to expensive.

LOYAL CLIENTS OF THE VERY TALENTED AND delightful **Emma Fortunato** (299 East 52nd Street; 832-3381) suffered a real loss at the end of January, when Emma

CHRISTOPHER HUNTE MAKES WEDDING GOWNS AND GLITZY "ENTRANCE" DRESSES FOR BEAUTY PAGEANT COMPETITORS.

died. The business, however, continues, with **Margherita Rossi,** Emma's right arm for eleven years, at the helm. The patrons here are the ladies whose attire is well documented in the pages of *Women's Wear Daily* and *Town & Country.* (Once, when I was there to pick up a suit, Nancy Kissinger walked in to retrieve her clothing.) Seventy-five percent of the work here is custom clothing, the balance alterations (hems start at $16 for a straight skirt and $25 for a pleated skirt—downright bargains for a couture shop). Only occasionally will Rossi personally go out to buy fabric, so be prepared to shop. A fully lined, slinky strapless gown in a silk-and-linen-combination fabric, made with a trumpet-style skirt and a bow at the waist, was $1,200. I also saw copies of two Bill Blass dresses—one a short, silky day dress with long sleeves and a detailed wrist treatment ($900), the other similar but full-length ($1,200). A copy of a three-piece Chanel suit was in progress ($250 to $300 for the blouse, $750 for the skirt and jacket). One of the most exquisite outfits I saw was made from a European silk-and-wool blend—a luncheon ensemble, for $800. It featured tremendous detailing, including little weights in the bottom edge of the outer blouse. Blouse, $295; skirt, $275.

I'D BE HARD-PRESSED TO THINK OF ANYONE I've interviewed in fifteen years who's even come close to the very *raffinée* **Veronika R. Berman** (Veronika, 176 East 77th Street, Apartment 6A; 628-6526) in the charm department. Her business caters to the particularly wealthy. She manages a very professional operation, with her atelier at one location and a lovely studio for fittings and consultations in another. For generations, her family operated a couture house in her native Hungary, where her father was the tailor, her mother the gown-maker. She's been here more than 30 years, and she says she still sews "the way it should be done." She likes to work with the finest fabrics. ("It doesn't pay to put my labor in it unless it's the best material.") Most of her work is from her own designs or clients' ideas, although she will do copying and alterations for steadies. She has customers scattered all over the country, and it's easy to see why they are loyal to her. She showed me stunning, beautifully made eveningwear, suits, and coats. Gowns start at $2,000 and peak at about $5,000; suits start at $1,600 (including fabrics, though not cashmere); day dresses begin at $1,000 (including fabric), blouses at $400 (without fabric). Blouse, $500; skirt, $350.

USING TAILOR'S [illegible] MARK [illegible] SEWING

Dressmakers usually buy the fabric. Some don't want clients with them when they do, others love it when clients come along to choose.

THE DESIGN STUDIO OF **Eva Devecsery** (201 East 61st Street, Suite 1; 751-6091) more closely resembles a cozy boutique than a dressmaker's workroom. It is accented with crystal chandeliers and opulent gilded étagères bedecked with hair ornaments, chain belts, handbags, and jewelry. There are two small showrooms with racks of clothes, some for sale and others that serve as samples of frequently ordered standards. There are also serious work areas—a small room in the back and an upstairs atelier. Here, Hungarian-born Madame Devecsery's specialists reign. Among the ten-person staff is a man who creates *only* suit jackets and a woman who sews *only* silk blouses. This is a busy place, frequented by the well-heeled, not merely from the city but from prestigious Zip Codes around the country: While I was there, the phone rang quite a bit, and the very gracious Peter Devecsery (who runs the studio with his equally gracious mother) responded to one call, saying, "Yes, Princess, and how are you?" And during another, he asked his mother whether Mrs. So-and-so's chauffeur had come to pick up a dress. I expected stratospheric prices, but some were quite reasonable. Silk blouses start at $245 (with their fabric), and the simplest dresses (again, with their fabric) start at $375. The shop will line denim jackets with an Hermès scarf (supplied by the customer) for $100; they'll make a blouse from two Hermès scarves (supplied by the customer) for $245. A very handsome lace-covered silk-taffeta dinner suit (straight skirt, peplum jacket with large, poufed sleeves) was magnificently crafted, with alençon lace clipped apart and totally repositioned around the edges of the jacket. This type of garment is $1,000 (without fabric). Blouse, $245; skirt, $200.

AN HERMÈS SCARF TURNED INTO A GALA *bustier*? Soft-spoken, Cuban-born **Antonio Gual** (Antonio Gual Designs, Ltd., 260 West 35th Street, Suite 303; 244-6883), who found making this transformation a snap (he charged $650), says that just about the only thing he hasn't made is rubber dresses. Having trained at F.I.T. and the French Fashion Academy, he leans toward classic techniques and always makes a muslin. He keeps impeccable records of his work, including all his clients' patterns and fabric swatches. His typical customer is a young, hip woman in her thirties (with a big checking account). He says his specialty is suits and trousers that are basic wardrobe staples but designed with a "little twist." A silk cloque dinner suit with a double-breasted jacket and plain straight skirt was priced at $1,800 (fabric included)—high, I thought, for good but not exceptional workmanship. I felt the same way about many of the Gual items I viewed—painstakingly executed but not as exciting as I'd expected. Blouse, $600; skirt, $200.

DRESSYWEAR AND WEDDING GOWNS

EACH OF THE THREE ESTABLISHments below provides a very distinct type of service, although all of them are specialists. Each will make "after five" clothing, including cocktail and prom dresses and ball, bridesmaids', and wedding gowns. Each charges decent to above-average prices; each offers excellent value within its specific market niche.

Wallace Sloves WAS A STUDENT OF **Charles Contreri**'s (Charles Contreri Wallace Sloves, Ltd., 1375 Broadway, at 37th Street, fourth floor; 764-3923 or 764-3924) nearly 30 years ago. Today, both men teach at F.I.T. and run a Seventh Avenue bridal/evening–attire showroom and production shop. This is about as close to "commercial" as you can get and still be called "custom." They would be an excellent source for the young woman who doesn't have oodles of money but wants something personalized yet fairly traditional. Their rates range from $1,500 to $4,000 (including fabrics) and represent good value and excellent fit. They keep dozens of samples on the showroom racks, and there is no prejudice here against using synthetic fibers. Their work is very commercial-looking (not surprising, since some stores *do* buy from them). Blouse, $1,200; skirt, $500 (no, those exorbitant prices are not typos). It's clear they don't want to deviate from what they do best and most cost-efficiently.

Luz I. Pascal (LU-ELLEN, 239 EAST 12TH Street; 982-4218) worked at the famous Kleinfeld's Bridal shop in Brooklyn for six months as an assistant in its fitting-and-alteration department. She also put in time at both the McCall's and Simplicity Pattern Companies and on Seventh Avenue. Today she teaches pattern-making at Parsons and F.I.T., and she says, "My drafting table is my pride and joy." Indeed, she observes time-honored procedure in making her patterns and relishes it—gathering as many as 25 measurements from a client to fill in her size chart. She *always* makes a muslin, and she likes a challenge to test her technical skills—one recent job was the transformation of a turn-of-the-century bedspread into a wedding gown ($2,000); she will undertake to make an exceptional christening dress. Most wedding gowns start at $650 (without fabric, which *she* rarely buys).

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While I was there, a young woman was having a bridal fitting: Her gown was an unadorned but comely silhouette of silk tissue taffeta, with a draped bodice, generous pouf sleeves, a full skirt with tiered layers of tulle in the underskirt, and a few bodice accent bows. The bride had seen it in a shop for $1,700, and Pascal had copied it for $500 (without fabric). A luxurious gray silk-charmeuse-and-guipure-lace dress ($500) had sequined and beaded appliqués, a peaked midriff, tight nine-inch cuffs with little pearl buttons and fabric loops, and a very meticulously constructed box-pleated peplum. Pascal charges $25 for a consultation. She wouldn't quote a price on the blouse or the skirt.

IF YOU'VE EVER WONDERED JUST WHERE beauty-pageant competitors get their glitzy gowns, well, wonder no more. Miss New York State goes directly to the affable **Christopher Hunte** (Christopher Hunte, Ltd., 306 West 38th Street, Suite 1604; 244-0420), since 1985 the official designer of her pageant clothes; he also does her parade clothes, interview suits, and "opening-number ensemble." In addition to gala "entrance" dresses, he does bridal gowns. Though he says he does better sportswear and coats, I didn't see anything like that and could not recommend him for tailored things. His gowns, however, were quite well made—lined, underlined, securely boned, and well fitted. Wedding gowns, including fabric, begin at about $1,500 and go up to $3,500. During one visit, I saw a young girl getting fitted for a relatively modest dress (shantung silk with scattered, embroidered sequins and pearls on the alençon-lace overlay) that ran to $1,600 (with fabric). Hunte remodeled an heirloom treasure—a dress from 1902—for a client and turned the original size four into an eight. If you want a Bob Mackie look-alike, he's your man (consultations cost $50 to $150). Another item he likes to make, which he's even dispatched to his native Barbados, is a christening dress. Blouse, $250; skirt, $200.

SPECIALTY COATS

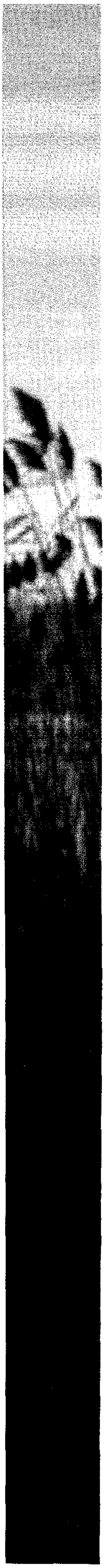
Don Rabineau (150 EAST 30th Street, Suite 7G; 679-0503) is a seasoned fashion veteran. He was a design director for one of the major pattern companies for fifteen years and designed for Mollie Parnis, as well. Today the nucleus of his business is his signature channel-quilted evening jackets and coats made from opulent luxury fabrics. Though that may sound a trifle narrow, these garments are really meant to be the epicenter of an outfit conceived to make subtle waves when the wearer enters a room. Everything here was very dear—even a little black silk camisole was $395. Mr. Rabineau, as he is known, doesn't normally do "little cotton dresses" (after all, dresses start at $700), uses no commercial patterns, and won't do copies of other designers' frocks. Basically, he dresses women who want *his* look, topped off with his smashing jackets or coats. The least precious was a short jacket (at just under $1,000), and the most extravagant was a full-length, to-die-for coat at $3,000 (both with fabric). A matching "slip-style" dress to wear under the coat was $1,200. Suits start at $900 (which includes the fabric—perhaps a wool-and-mohair blend) and go to about $2,700 (for an expensive cashmere). Blouse and skirt: Wouldn't do either one.

ALTHOUGH **Tom and Vivienne Scozzafava** (Scozzafava, 220 East 60th Street; 644-7070) operate a store where plenty of his designs are sold and made, they do a thriving custom business as well. He does not like to copy others' designs, but he can be swayed. I found his coats outstanding—and, in fact, that is how he was recommended to me. The rest of his designs didn't do much for me, but his coats—patchwork pastiches of pattern and color (and a little reminiscent of Koos van den Akker)—were works of art. They start at $875 (including fabric) and go into the thousands; there were some beauties at all price points. This is not the shop to frequent for tailored business suits; I saw nothing like that, although again, he said he would do anything. Suit jackets start at $650 and matching skirts at $200, with fabric included. A well-priced red wool-challis dress, silk-lined, was $650 (with fabric). Blouse, $225; skirt, $185. ■

OUR LADY of the PARKS

Commissioner Betsy Gotbaum stakes out her turf

By Gail Collins



"I DON'T KNOW HOW WE'RE GONNA DO IT. There'sno *way* we can do it," says Betsy Gotbaum.

Brief pause.

"I do have a couple of ideas."

Gotbaum has been parks commissioner for fourteen months, through four—or is it five?—emergency budget cuts. For nearly a year now, she has been in a cycle of denial and revival. "I'll be the commissioner to preside over the demise of the parks system," she had predicted bleakly when reports surfaced last week of yet another fiscal bloodletting.

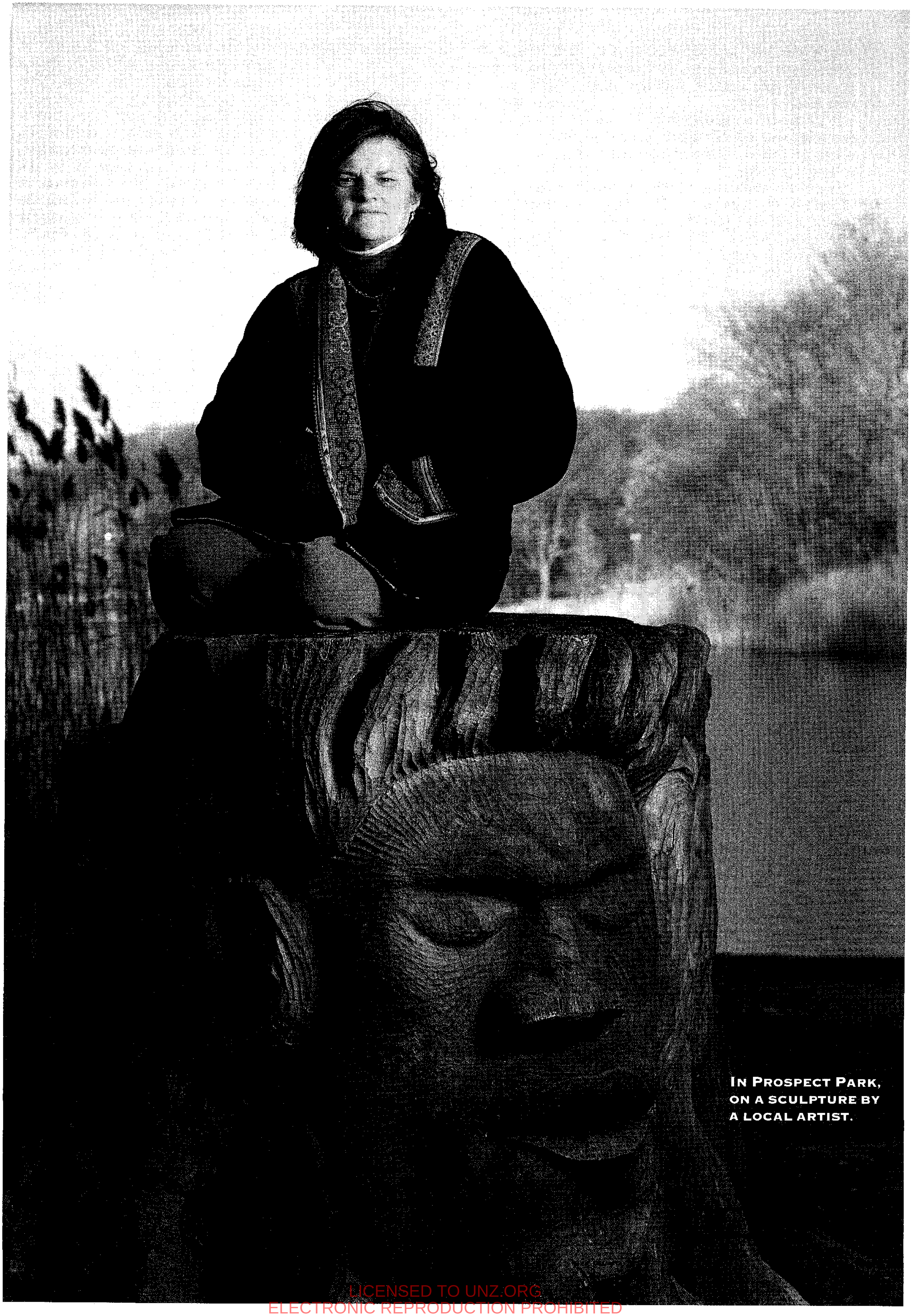
Now the worst has happened. The mayor is asking for spending cuts of another 20 percent or more, and Gotbaum is feeling, well, *okay.* Ready to go back to her office in the Arsenal, next to the Central Park Zoo, take off her shoes, order some diet Coke and popcorn, and plot new strategies over a constant chorus of barking sea lions.

We will do more with less! If the white-collar workers spent two days cleaning playgrounds and beaches last fall, this spring they will spend five! If Gotbaum could hold a charity dinner last winter to raise money for garbage bags and rubber swings, perhaps this summer she can stage a concert to get money for overtime and work incentives.

"Maybe we can get some of the retirement-eligible people to retire," says the commissioner, who has several laborers over 70 on her payroll.

Still, who had ever imagined that it was going to be like this? Gotbaum, the city's first female parks commissioner, wanted to make her mark in recreation—and she has already been forced to close the mini-pools, shorten the swimming season, and eliminate lifeguard

PHOTOGRAPHED BY NINA BARNETT



In Prospect Park, on a sculpture by a local artist.

jobs. It was only *days* ago that the City Council gave her money to rehire some of the laid-off field workers. And now they want *more* cutting?

"I see myself in three years as this haggard thing with nobody left to scream at, picking up pieces of paper. It's so pathetic," she says wryly.

As parks commissioner, Gotbaum rules 13 percent of the land in New York City—26,300 acres, including 600 parks, 854 playgrounds, fifteen miles of beach, two major-league baseball stadiums, and 21 large neighborhood recreation centers. It's a vast and perpetually underfunded empire. (Parks's advocates constantly beg the city to set aside one percent of the budget for the department, but even in the relatively fat years of the eighties, New York never reached that goal. Next fiscal year, according to present calculations, Parks will get six tenths of one percent.)

OUR LADY OF THE PARKS

Gotbaum's mission is to protect the progress that's been made, with virtually no capital budget—and keep up morale in her work force.

Robert Moses, the most famous of the parks commissioners, built the current system during the Depression, with a WPA work force of 84,000. Henry Stern, Gotbaum's predecessor, employed only 4,950 people. By next year, if things don't pick up, Gotbaum could be down to 3,600—an all-time city low.

When Gotbaum became commissioner last February, the 1991 Parks budget was $185 million for the fiscal year ending in July. It's now below $170 million; the preliminary 1992 budget is set at $162 million and threatening to drop even further. And Gotbaum, whose competitive spirit has made her one of David Dinkins's favorite tennis partners, wants to shine—if not like Moses, at least like Gordon Davis, Ed Koch's first appointee, who rescued the system from decay.

Stern, an eccentric tree lover of almost Druidic proportions, continued the rebuilding process, but there is still an enormous amount of work to be done.

Gotbaum's mission as a crisis parks commissioner is to protect the progress that's been made, with virtually no capital budget of her own—and keep up morale in her work force. So far, Parks watchers give her high marks for effort and good intentions. But they won't be able to judge the results of all her frantic scrambling until this summer, when the parks are heavily used and the regular army of seasonal workers will be no more than a skeleton crew.

"If you cut me again, I don't know what I'm going to do," Gotbaum told Dinkins at a recent breakfast.

"She's harassing me again," Dinkins remarked mildly to another guest. The mayor, Gotbaum admits, is " beginning to get this look of horror when I come near him."

IT'S CLEAR THAT THE DINKINS ADMINISTRATION hopes the commissioner—a wellborn Manhattan Wasp married to a prominent labor leader, Victor Gotbaum—can just go out and *raise* the money to hold down the fort. Betsy, after all, did a spectacular job of raising money for the mayor's election campaign. Surely someone who could talk rich Republicans into giving money to a black liberal Democrat could get them to ante up for swings or lifeguards or a new petting zoo.

"David Dinkins is the most prescient mayor in the world. He made me parks commissioner knowing all this would happen," says Gotbaum dryly.

Rich people are used to giving money to the city's parks, usually through the Central Park Conservancy, a private, nonprofit outfit that raises millions every year for the care and nurturing of the city's premier tract of open space. But Gotbaum's target charity is the déclassé City Parks Foundation, which funnels private donations to the parks system at large.

"I founded the foundation so we could have a fund-raising mechanism," says Henry Stern. "But Betsy gave it wings. It's now become fashionable."

So far, Gotbaum's biggest coup has been a $6.4-million grant from the Wallace Foundation to help restore the city's 5,000 acres of natural forest and wetlands. (A city forest, it turns out, cannot just putter along on its own unassisted. Sturdy, fast-growing invaders like the Norway maple and the dreaded mugwort weed are crowding out native plants, threatening to turn the entire city into one huge ailanthus ranch.) The United Nations Plaza–Park Hyatt Hotel has agreed to donate money for a new tree in the name of every VIP visitor, instead of sending the traditional fruit basket up to the room. An anonymous donor is setting up a $100,000 endowment for free youth tennis programs in honor of Brian Watkins, the Utah tourist killed during last year's Flushing Meadows tournament. Gotbaum cleared $400,000 in December with a benefit featuring the premiere of Woody Allen's *Alice* and dinner at the Museum of Natural History. "Now I'll be able to buy garbage bags this summer," she said when the receipts were counted.

Not everybody regards Gotbaum's fund-raising genius as an unmixed blessing. Parks lobbyists, dismayed by the short shrift the department receives at budget time, fear City Hall is using the new commissioner's talent for squeezing money out of the private sector as an excuse to pare away further. "It's extremely important for Commissioner Gotbaum not to create the impression that these private funds are going to substitute for public funds," says Linda Davidoff of the Parks Council.

Rival fund-raisers are feeling threatened, too. Gotbaum, the daughter of a Manhattan advertising executive and the wife of the tough-talking ex-head of the city's largest municipal labor union, has a Rolodex that takes up an entire desk—three huge wheels that could service the circulation department of a medium-size newspaper. Her drive to turn the City Parks Foundation into a major-league New York charity has stirred up some dismay and jealousy. A few Central Park Conservancy partisans, for instance, were upset when Gotbaum decided to honor E. John Rosenwald Jr., one of *their* board members, at her *Alice* benefit.

"This is a tricky one," she worried back in December, in a well-bred voice that harked back to her days as Betsy Flower of East End Avenue and Greenwich, Connecticut. "I never cleared it with anybody.

"On the other hand," she continued, moving into her Victor Gotbaum–era persona, "I don't think I should *have* to clear it with anyone. Because I'm the parks commissioner."

GOTBAUM'S FATHER, HENRY FLOWER, the onetime head of J. Walter Thompson, was a well-connected businessman who sent his youngest daughter to Brearley, the Masters School in Dobbs Ferry, Connecticut College, and Barnard. "I was almost kicked out of every school I went to," she recalls. "I spent more time in the headmistress's office than I spent in the classroom. Once I lit a fire in the back of the school bus. My parents were horrified. My mother wanted a proper little girl who took piano lessons and was polite, and she got this tomboy who ran around making noise."

Betsy, who has two older sisters, was the youngest of five children. The Flowers lost their first son to a mastoid infection in his teens. A second son died in infancy, a year before Betsy was born. In 1977, Gotbaum found a diary written by her late

At a staff meeting in her Central Park office.

mother in which she speculated that it would be a sign of God's displeasure if her final child was not a boy.

"It really confirmed all the things I had begun to get into in therapy," Gotbaum says, curling up on a white sofa in her office. "Fortunately, I didn't find it when I was fifteen. Can you imagine? I'd probably be in a penitentiary now."

THE COMBINATION OF HER MOTHER'S determined good-hostess training and Betsy's rebellious streak has produced a parks commissioner with enormous social skills and the capacity for saying what she thinks in the most forceful tones possible. "She's very down-to-earth," says a veteran field worker. "Almost *scary* down-to-earth." Gotbaum has terrified her staff on several occasions by charging off after citizens she sees defacing park property, regardless of the miscreants' size. "They were pulling things up, and they looked like they were about to *put graffiti on trees,*" she said of a recent encounter with three large teenagers that ended with commissioner and kids exchanging four-letter insults. "I wanted to get them out, and they got out. . . . Okay, okay, I won't do it again."

Her mother, Gotbaum always says, raised her simply to marry well—preferably someone like Michael Rockefeller, whose sister Mary was a Brearley classmate. Gotbaum's first husband, Tim Hogen, had an acceptable background but not exactly the sort of career path the Flowers had in mind. A CIA operative, Hogen was assigned to organize farmers' cooperatives in Brazil to compete with the Communists. "He was under deep cover—a male Wasp in the rural-cooperative movement in northeastern Brazil," says Gotbaum. She spent six years with him in South America before the marriage broke up.

Returning to New York with a three-year-old daughter in tow, Gotbaum ran through her trust fund quickly and set about trying to find a career for herself. "If I had not had to do it, I maybe would not have done it," she says. "I think I would have become somewhat a lady of leisure, a lady who lunches. Maybe an alcoholic. Or totally crazed."

Thanks to a friend of a friend, Gotbaum snagged a job working with the Police Department. From there, she moved on to the Lindsay administration, serving as a liaison between the mayor's office and the Board of Education. ("The Board of Ed was unbelievable," she says. "You know, there are all those people sitting over at 110 Livingston Street who don't do a *thing*. I mean, come on, it's amazing.") After Lindsay left office, she moved on to the New York City Police Foundation, where she raised money to buy bulletproof vests for city cops and tangled regularly with the head of the PBA. "We had terrible fights," she says.

Over the years, Gotbaum has amassed an impressive list of adversaries, including Jann Wenner, who hired her to run the National Alliance Against Violence, a gun-control group the publisher founded after John Lennon's death. "He was very irrational," she says. "So whatever he wanted to do, most of the time I'd say no, because whatever he wanted to do was an irrational thing." Wenner, through a spokesman, says, "I don't have much respect for Betsy Gotbaum. She's one of the more unpleasant people I have met."

Betsy Hogen met Victor Gotbaum and

NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDO

David Dinkins during the Lindsay administration and sealed both relationships on the tennis court. She often tells a story about how the River Club called up her father to complain that she was bringing inappropriate guests in to play tennis, "and we never knew if it was Victor or David who caused more consternation." She and Gotbaum courted during the *last* fiscal crisis, when he was head of District Council 37, the largest municipal labor union, and one of the stars of the save–New York alliance of unions and banks. "My mother conveniently died two months before we got married. I don't think she could deal with a Jewish Communist labor leader who had four children," says Betsy. "You know, my family was anti-Semitic. And we had Irish, Scotch servants because they wouldn't have black servants."

OUR LADY OF THE PARKS

The past year has strained the relationship between Gotbaum and the mayor. But Gotbaum has no complaints about access.

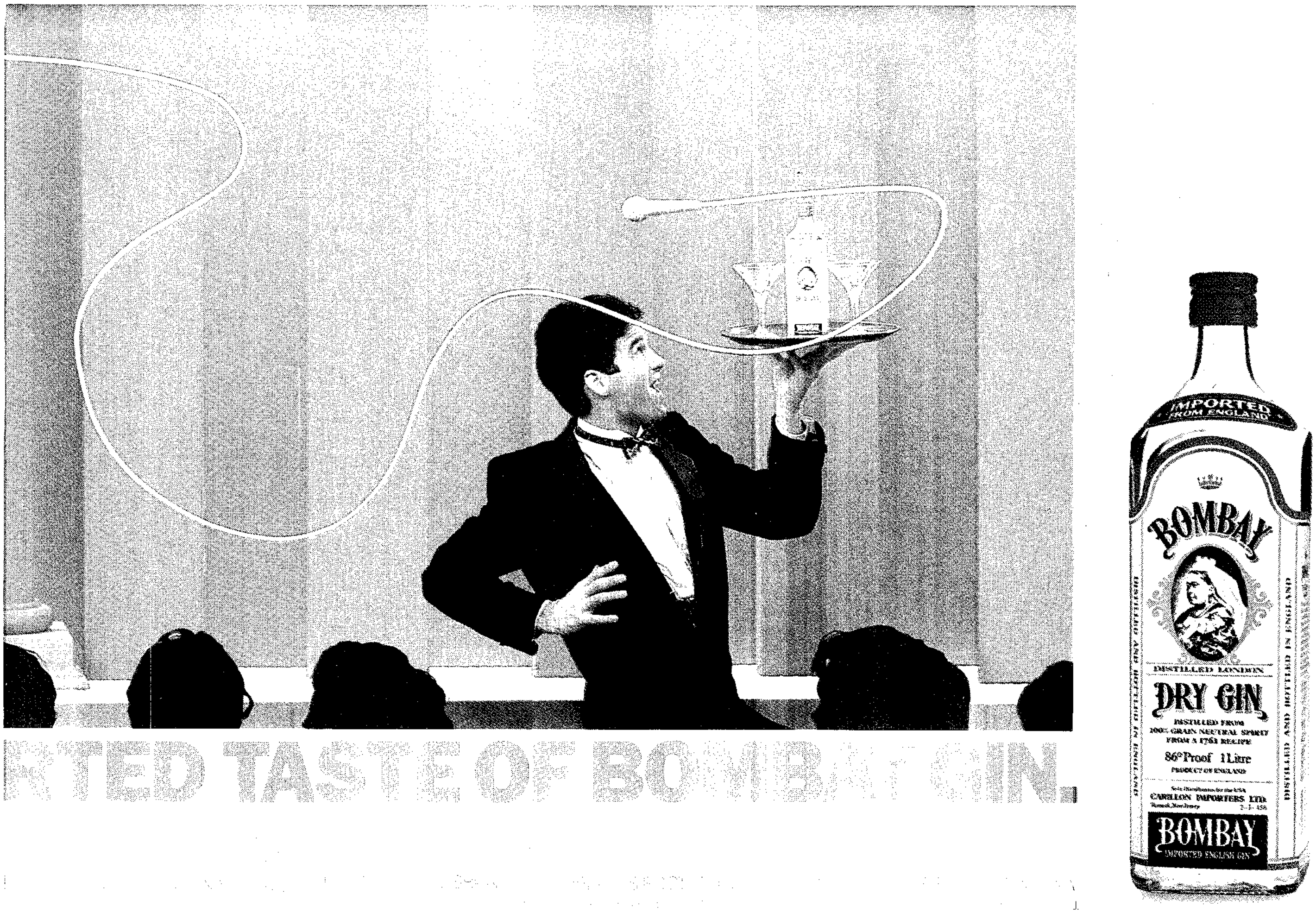
Despite her union connections—and dozens of high-decibel arguments with Victor—Betsy chafes at "cumbersome" city regulations that constrain her managers from managing. ("The first parks commissioner they're going to be at war with is going to be named Gotbaum," she worries.)

The recreation centers, which she had planned to make the heart of an exercise-oriented administration, have turned out to be particularly resistant to Gotbaum's full-court press of cheerleading, nagging, and threats. When the commissioner called the recreation staff together for a pep talk, three of the supervisors fell asleep. On a visit to one of the centers, she found a staff member sitting alone, happily working out chess problems while the senior citizens amused themselves elsewhere. "He smiled at me and went back to his game," she says. "I had them write him up. This is making me *nuts*."

IN HER EARLY DAYS AS PARKS COMMISSIONER, Gotbaum benefited from the perception that she and the mayor were close friends. The past year has strained the relationship. Gotbaum was furious that Dinkins did not show up for her *Alice* benefit, and the mayor called her on the carpet after the *Times* quoted her as having said that City Hall's method of dealing with the commissioners was "obnoxious." They no longer play tennis together—Gotbaum has been sidelined by a bone spur, and Dinkins generally restricts his playing to the early hours on weekends. "That man is indefatigable. I am fatigable," she says.

Gotbaum has no complaints about lack of access—"I call him, he calls me right back," she reports. But Parks workers are certainly not feeling like the beneficiaries of any special relationship between their commissioner and City Hall. "The big boys cut the big deals, and then they call us in last," complained one administrator.

Dinkins, who calls Gotbaum "real and genuine as anyone you'd want to meet," asked her to lead his volunteer fund-raising effort when he was a long-shot candidate for the 1989 Democratic mayoral nomination. At the time, she had recovered from her Jann Wenner debacle and



was working for a venture-capital firm, searching out investment prospects. Soon, she put herself and her fabled Rolodex at the Dinkins campaign's disposal. "Before Betsy, it wasn't fun," says Suzanne DuBose, who was Dinkins's finance director. "After Betsy, it was a riot. You know how some women get along great with men but don't make good girlfriends? Well, Betsy's a real girl's girl."

Raising money for a political candidate has few of the social rewards attached to the normal charity circuit, where the hostess not only gets to do good but gets credit for her skills at putting on a party. Political fund-raisers are about funds, period. Ambience does not win points. "You try to get the cheapest union band you can find to perform, get somebody to bring some old weeds from the garden for a centerpiece," says DuBose airily. "And of course, everybody holds these things at places where the food's awful but it's cheap."

"I didn't think mine were *that* bad," says Gotbaum, looking slightly wounded.

On the other hand, raising money for a museum or hospital does not generally get you a commissioner's job.

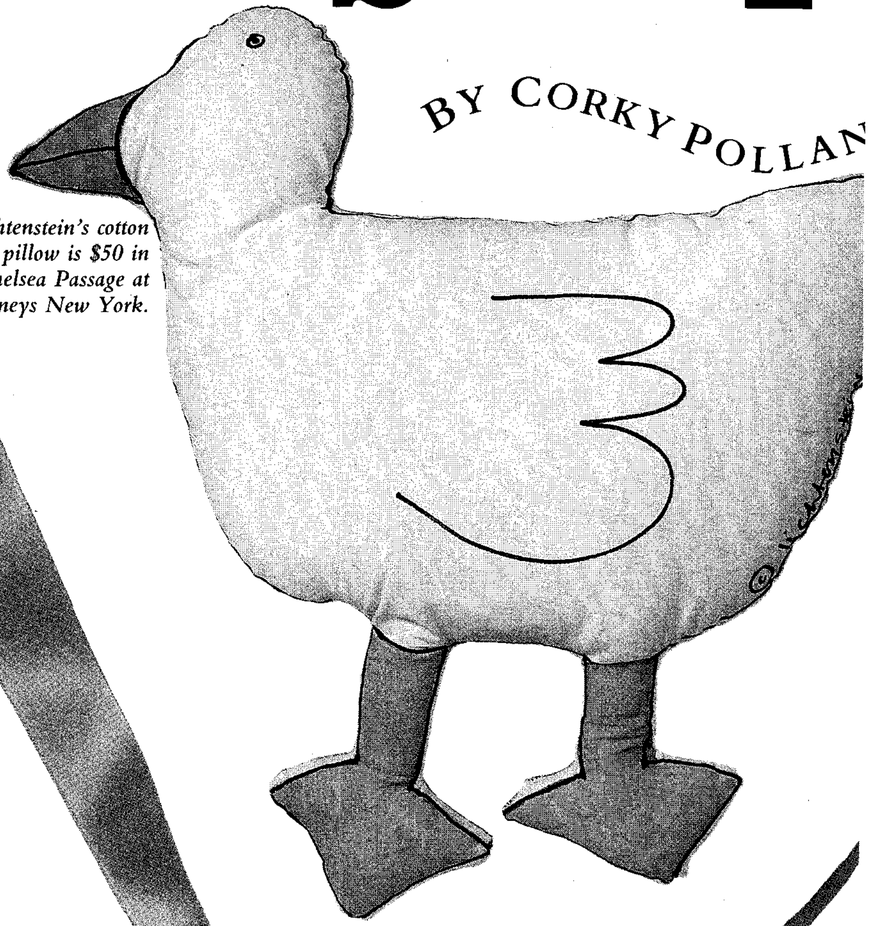
These days, when Gotbaum is not out raising money to try to plug in the gaps, she is out trying to figure ways to get 3,600 workers to do what 4,600 did before. A couple of consultants from Corning, Inc., were down last week teaching her managers about quality team-building. The City Parks Foundation is raising money for an incentive program through which Gotbaum wants to reward work crews for superior effort this summer. This month, Parks accountants, P.R. people, and other white-collar workers will spend five days out in the field on clean-up patrol, getting the beaches and playgrounds ready for summer. "I'm gonna do Rockaway Beach," says Gotbaum. "And I'll teach tennis for one day. And probably do one park in each borough." Last fall, she worked on a team at DeWitt Clinton Park on Eleventh Avenue, painting and driving the leaf-collection truck.

"Betsy took everybody out for lunch after. Which is something you don't usually see in a commissioner," reported an old-timer. The Flower family would at least be proud to know that after a day on the leaf truck, she still remembers to serve refreshments. ■

WITH HUSBAND VICTOR AFTER A TENNIS MATCH.

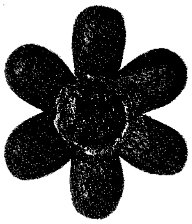
BEST

BY CORKY POLLAN

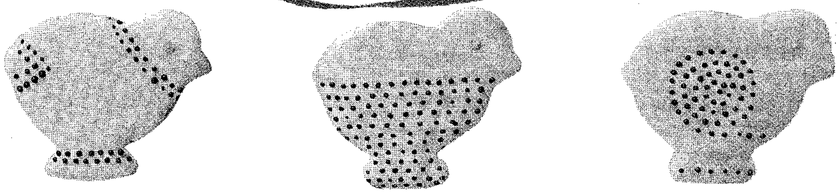


Judy Lichtenstein's cotton duck pillow is $50 in the Chelsea Passage at Barneys New York.

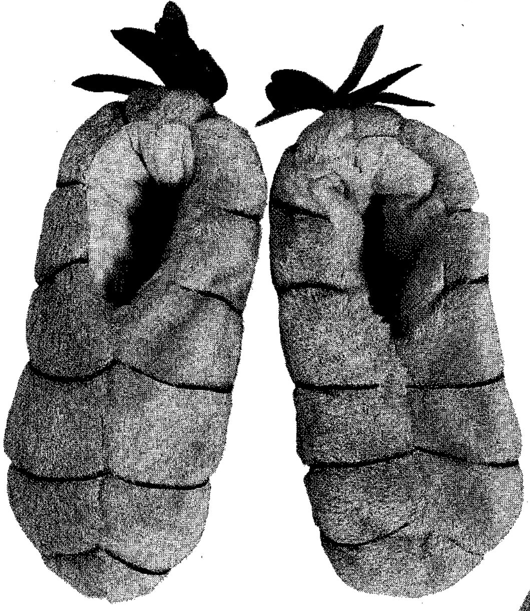
Halcyon Days handpainted-enamel egg is $105 on Bergdorf Goodman's seventh floor.



Jim Calderon papier-mâché daisy earrings are $28 a pair in the Co/Op at Barneys New York.

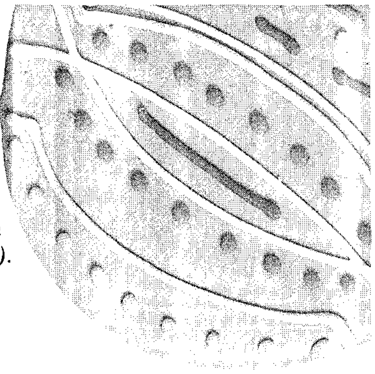


Chick cookies are $3 each at Tom Thomas & Greg Case (966-0275; minimum order of six; order three days in advance).

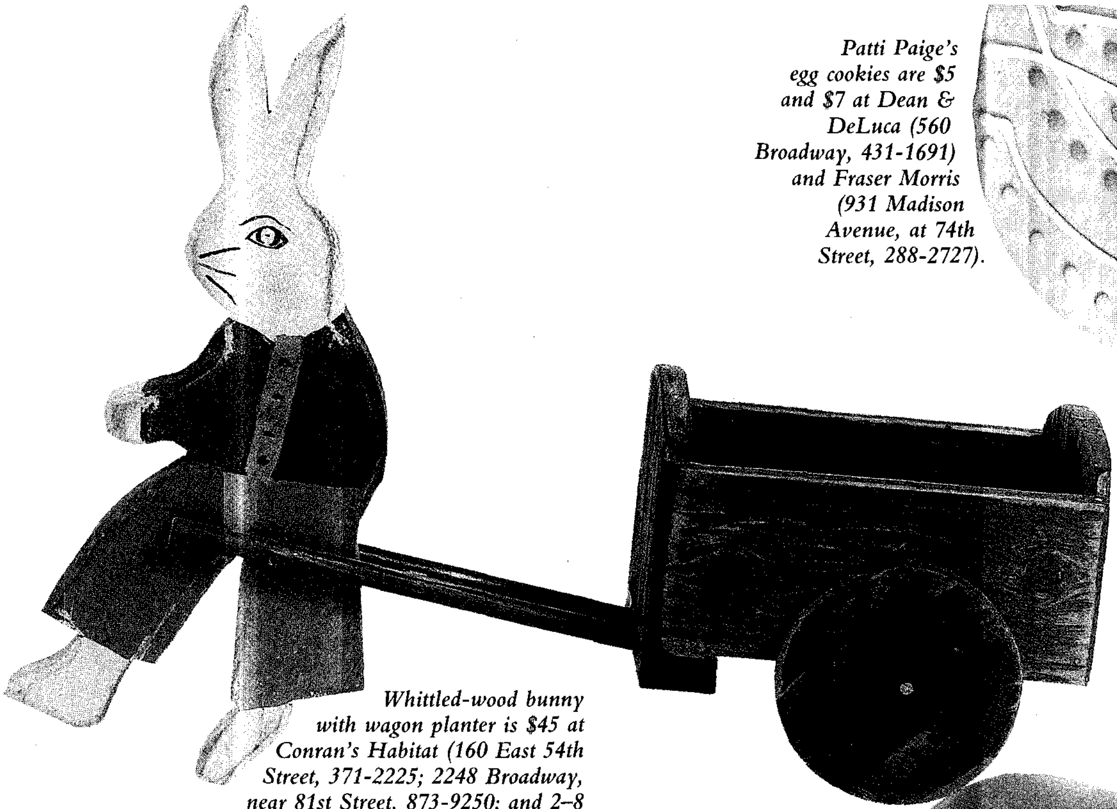


Plush carrot slippers (for two-year-olds) are $7.50 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).

Italian porcelain pansy plates are $35 and $56 in Frank McIntosh at Henri Bendel.

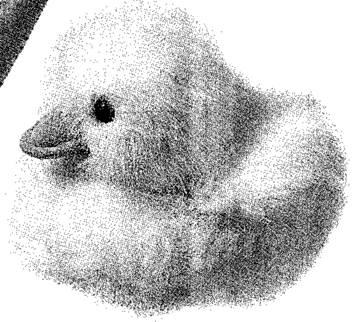


Patti Paige's egg cookies are $5 and $7 at Dean & DeLuca (560 Broadway, 431-1691) and Fraser Morris (931 Madison Avenue, at 74th Street, 288-2727).



Whittled-wood bunny with wagon planter is $45 at Conran's Habitat (160 East 54th Street, 371-2225; 2248 Broadway, near 81st Street, 873-9250; and 2–8 Astor Place, 505-1515).

Gund black baby lamb is $20 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).



Best Friends cuddly chick is $20 on Bloomingdale's second floor.

Whittal & Shon straw boater with sequined silk daisies is $168 on Macy's main floor.

BETS

PHOTOGRAPHED BY MONICA STEVENSON

The Insatiable Critic/Gael Greene

VENICE, ANYONE?

> ". . .At Harry Cipriani's bar, starched and proper aging preppies sip Bellinis through congenital locked jaws and perfect teeth. . ."

HARRY CIPRIANI: *Daughter Giovanna pampers the pets when Daddy's away.*

THE RUNTY, LOW-CEILINGED HUTCH, A LOVE handle on the hip of the Sherry-Netherland, is far from a castle. But to Arrigo Cipriani, it's a prize. The Manhattan clone of his Harry's Bar in Venice was jumping in the summer of 1987 when the landlord, Trusthouse Forte, bounced him, in a snit over his daring to open Bellini crosstown. And now, with grins and cackles of triumph, he's back. Like General MacArthur. "Victory" is the name he's given the corporation that owns the freshly restored fiefdom, **Harry Cipriani.** He talks about the Fascists who closed Harry's Bar for two years during *the* war and how his papa reclaimed it. Tenacity on a field of crossed tagliolini could be the family crest.

He has returned. Tonight, his graying thatch of hair stands up in two devilish tufts of welcome. His loyal Republican guard is lined up at the tiny bar waiting for tables to turn, starched and proper aging preppies sipping Bellinis through congenital locked jaws and perfect teeth. Our town's privileged minority. For them, Harry's baked green and white noodles with ham is nursery days revisited. I swear to you, every woman in the room, X-ray skeleton or glowingly aerobicized, is a bag-carrying member of Chanel's chain gang. (Me included, but I bet theirs are not copies from the souk of Marrakech.)

Perhaps you remember Cipriani's sawed-off kindergarten tables, the starched flutter of pale-lemon linen, the sharp upper-class clatter. In the eighties, you may have *tsk'd* a bit over the ridiculous tab. (Or are Wasps taught by their nannies to order from the left side of the menu and never to speak of the right?) Today, the prices win the prize for arrogance: $32 for the veal chop, $29.50 for bay shrimp thermidor, $20 for an appetizer of fried calamari, $27 for the ounce or so of beef that coats the plate in a classic carpaccio.

Even the Bellini, the pink nectar of peach and champagne, has lost its bracing charm. The house's signature rolls are leathery, but we're devouring them anyway, ravenous after being buffeted about for what seems like an hour in the huddle waiting at the bar. Anemic seafood soup, risotto that smacks of laundry starch, a house red so fresh it tastes watered, undistinguished pasta-and-bean soup, cakes that look like Burma Shave and . . . I won't go on. The only pleasure—and a princely one—is the spinach ravioli with butter and sage, $1.50 per tiny pillow, I'd guess.

Waiters hover, ready to offer seconds. After all, not everyone lives for edible fashion: starfruit and deep-fried cherry stems on mahi mahi, you know. It can be comforting to whirl into the restaurant of the moment (maybe the next five minutes) and cuddle up to the kind of food you loved as a kid at Schrafft's.

I remember feeling that same the-emperor-is-naked distress when Cipriani landed the first time. But the food did get better. Bellini also got off to a shaky launch. And one day (perhaps when we'd grown numb to the prices), the risotto became a craving.

Even so, it is a pleasant shock to discover—just two weeks later at lunch—that the kitchen seems already to have found the knack. No sign of Arrigo. But the next generation of Ciprianis, represented by his great-looking daughter, Giovanna, scoots about, too late to soothe a man at the bar who chafes at not being recognized. "I see people being treated better than me," he protests in accented English, as if he were the exiled heir to the throne of Italy.

Impossible to guess what has inspired the kitchen. Yes, I am recognized, and that may explain why there is more fish in my soup bowl than in all the Adriatic, but the broth has found its *oomph,* too, and even the roll is fresh and delicate, warm from the oven. The risotto slush is now perfectly stewed—soupy, with a subtle bite to each grain. It's primavera today, with bits of red pepper and squash and zucchini, not brilliant but good, and a flurry of parmigiana helps. Neither of us can stop eating thin shavings of zucchini, deep-fried to a curl like the petals of a geranium. Luscious sautéed leaves of radicchio add savory pizzazz to the spinach-and-cheese ravioli (served tepid either by accident or design, a mistake in my book). I'd almost forgotten how sensational a Venetian burger can be—thick and juicy with tomato and mayonnaise on one slice of grilled bread, a sweet melt of onions on top ($18). Happier now, I even notice the daily prix fixe (today, $25, $27, and $35), though if my guest is hooked on mineral water ($8), I'll be taking a bus home.

Cloying fluff is not my idea of dessert. The chocolate cake is a wimp and the sorbet much too sugary, but the apple tart is fine, and today's pecan, still warm from the oven, is splendid.

If you're fussy about food, don't long to

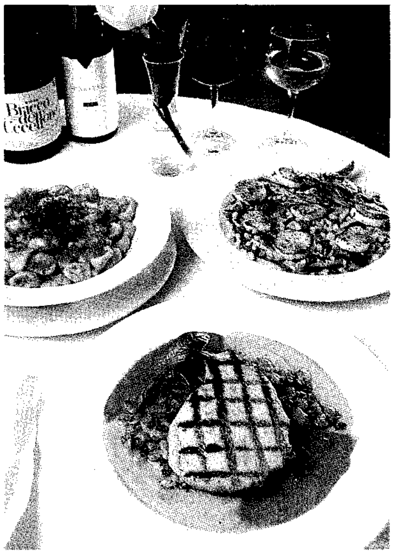
Photographs by Ted Hardin.

regress to childhood, are too tall to fold yourself into a pretzel, and can't take the heat of chic, you don't need this déjà vu. My guess is Cipriani may always have its ups and downs. The kitchen may be uneven. Who knows what musical whisks will be moving between Arrigo's canteens? But you can count on the price tags' hitting a constant high. And if you're thrice in love with Harry, you won't care.

Harry Cipriani, 781 Fifth Avenue, at 59th Street (753-5566). Breakfast, daily 7 to 11 a.m.; lunch, daily noon to 3:30 p.m.; dinner, Monday through Saturday 6 to 10:45 p.m., Sundays till 9 p.m. A.E., D.C., M.C., V.

THERE IS AN EXUBERANCE ABOUT **Corrado** that's wonderfully appealing. An excess, almost innocent, that didn't exist when it opened . . . just another Italian restaurant. Now, with Jeffrey Segal rolling the gnocchi, it's an American fantasy, just Italian in passing, servings big enough to fuel a marathon runner.

A half-portion of today's tomato-sauced gnocchi with basil—the dress evolves from day to day—could be an appetizer for all four of us. And beyond gluttony, the soft, herb-flecked potato dumplings taste freshly made and delicious. A swimming pool of minestrone, a sampling of the produce market, classic and creative—squashes and peppers, corn and white beans, peas, limas, and chick-peas—is subtle and good. "Cheese?" the waiter asks, and in the flick of a spoon adds a quarter-cup of grated parmigiana.



CORRADO: *Delicious excess.*

New Yorkers are clearly nuts about crab cakes, red-pepper cakes, potato cakes—the smell of the grease, the crunch of the crust. Here the joy is doubled: two big corn-and-crab cakes beside two triangles of turnip-potato cake on sun-dried-tomato vinaigrette. Radicchio and sausage make a vibrant risotto (even if it is a bit overcooked). And the corn in the vegetable ragout surrounding tenderly grilled scallops is so crisp and sweet, it's possible to imagine that somehow it's August.

Not that everything works. Bruschetta with cooked tomato sauce under a girdle of mozzarella is no substitute for fresh chopped tomatoes and garlic. And I can't remember corn-meal-crusted calamari that wasn't overcome by its batter, here or anywhere. Grilled vegetables might work with vinaigrette and a scattering of gorgonzola crumbles—under Corrado's smothering cheese melt, all is lost. I suppose there's no reason to link herbed oysters with garlic buds and a salad, but each part is nicely done, and the roasted slivers of garlic are great spread on the excellent chewy roll.

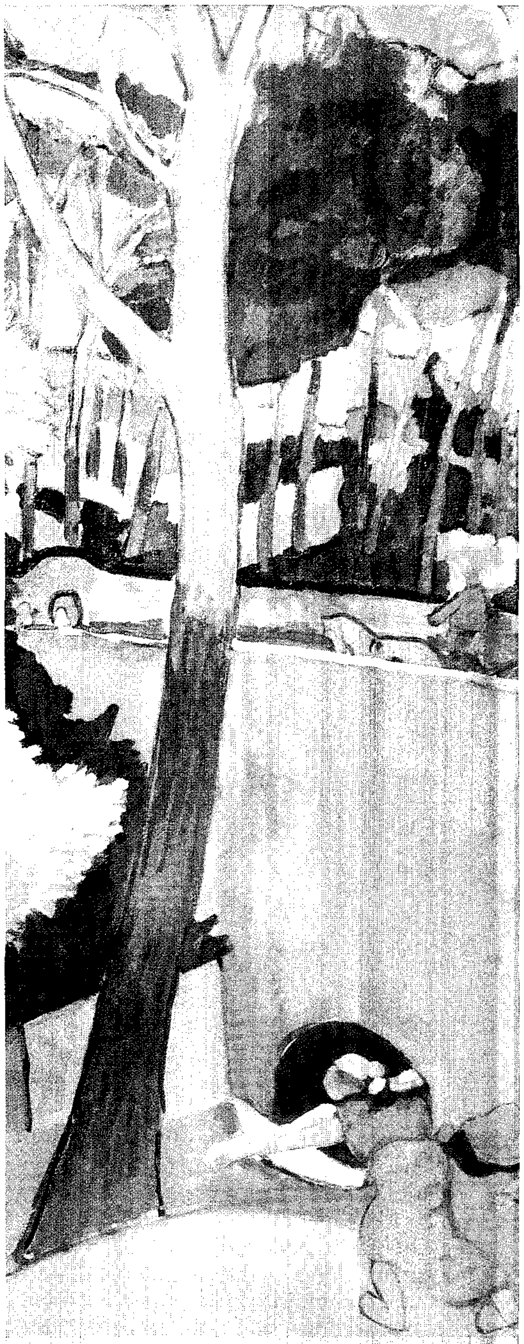
The pan-roasted chicken could be juicier, but its zucchini-corn fritters are tempting. Herb-roasted salmon, carefully cooked, sits on tangy fresh chopped tomato. Deftly grilled swordfish is napped with two pepper sauces, one red, one yellow, and comes with a splendid "salad" of diced vegetables and fava beans. There are restaurants where one expansive disk of portobello mushroom would be a starter. Here there are four, bathed in garlicky stock.

If there's a raspberry linzer tart, don't hesitate. And the apple strudel can be good, too, served alongside a tangle of fried apple skin. The tirami su is just another tirami su. A strawberry pizza is a whimsy hard to ignore. This one, toughish crust, berries swathed in mascarpone, is supposed to look like tomato under a coverlet of mozzarella—cute.

It doesn't cost extra to share these huge portions if you're watching the dollars or your waistline. That means two can fill up and be happy without taxing the budget. Eating full tilt through the menu, with entrées $13.95 to $24.50, you could spend $100 or more for two, everything included, and maybe doggy-bag tomorrow's dinner.

The neighborhood has already made Corrado a second home, relaxing in its somewhat improvisational décor. There is a smartly handsome bar with homemade potato chips, sweet as well as white, and scatterings of American arts-and-crafts-esque notions: stained glass and sconces, upside down, I believe. The buzz of locals makes noise but not torture. And the waiters do their job, neither catatonic nor crawling into your lap to congratulate you on your brilliant choices, just an easy in between. Now there is Corrado-to-go next door, as well, peddling giant sandwiches and dinners to carry away and catering lunches to the nearby office canyons of Sixth Avenue.

Corrado, 1373 Sixth Avenue, near 55th Street (333-3133). Lunch, Monday through Friday 11:30 a.m. to 3:45 p.m.; dinner, Monday through Friday 5 to 11:15 p.m., Saturdays and Sundays from 4:30 p.m. A.E., M.C., V. ■



FAUVES

WILD BEASTS

LANDSCAPE

BRAQUE,

CIRCLE, 190[illegible]–1908

THE METROPOLITAN MUSEUM OF ART

OPEN FRIDAY & SATURDAY NIGHTS TIL 9

The exhibition was made possible by Ford Motor Company.

It was organized by the Los Angeles County Museum of Art.
It is supported in part by the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities.

Movies/David Denby

THE USUAL SUSPECTS

"*. . .Guilty by Suspicion* doesn't break new ground if you know much about the blacklist, but it has a kind of primal horror. . ."

JUST SAY NO: *De Niro plays a fifties director who refuses to name names.*

DAVID MERRILL (ROBERT DE NIRO), A HIGHLY acclaimed young director with thick dark hair—only geniuses were allowed hair like this—arrives home from a European trip in 1951 and finds Hollywood in turmoil. Some of his friends who were once Communists or who attended a few party meetings years ago are being questioned by the House Committee on Un-American Activities. One friend, Joe Lesser (i.e., Joseph Losey, as played by Martin Scorsese), a director who is still a party member, cheerfully flees to Europe. Merrill is also under investigation. Called into a shabby hotel room for a meeting with a bullying committee lawyer, he answers questions about himself, admitting he went to a few fund-raisers sponsored by Communist-front groups years ago, but refuses to name other people.

Even before testifying, he has become an "unfriendly" witness. He has broken no law, but he is dead in Hollywood—dropped by his agent and also by his patron, Darryl F. Zanuck, head of Fox. He goes to New York and discovers that he is dead on Broadway too. The FBI follows him everywhere; his friends either knuckle under and blab or tear themselves apart. And again and again, Merrill is tormented by the simple request from Zanuck and others that he just "give them what they want and get this thing over with."

When I first heard of the subject of **Guilty by Suspicion,** my heart sank to a spot somewhere just above my knees. The traumas of the anti-Communist witch-hunt period have been re-created many times—in books, plays, documentaries, and also feature movies like *The Front*—and often with more moral indignation than moral clarity. As it turns out, *Guilty by Suspicion,* which was written and directed by Irwin Winkler, doesn't break new ground for anyone who knows much about the Hollywood blacklist; nor does it escape certain consoling simplicities that so often taint liberal attempts to understand the period. Nevertheless, familiar as the material is, the movie has a kind of primal horror: I could feel the anger rising in the audience when Merrill finally appears before the committee.

Winkler's "take" on the committee is essentially correct. Blustering clowns made reckless by power, the congressmen were not seriously concerned with national security. Apart from a few pro-Soviet movies made during the wartime Soviet-American alliance, there *was* no "Communist" propaganda in Hollywood movies. And for the most part, the committee already knew the names it dragged out of witnesses. The violence of the committee's attack on Hollywood leftists, the rampant Philistinism and sanctioned stupidity, were mainly a grab for publicity.

Irwin Winkler, the producer of *Raging Bull, The Right Stuff, Rocky,* and many other films, shows us a convivial, partygoing Hollywood. The movie is richly and entertainingly allusive, with references not only to Losey but to the careers of Elia Kazan, Clifford Odets, Broadway director Abe Burrows, the liberal lawyer Martin Gang, who counseled many "cooperative" witnesses, and Carl Foreman, a blacklisted screenwriter, whose work on *High Noon* is given a bizarre homage. A glazed mirror held up to Hollywood history, the movie is great fun to decode.

Winkler has also caught the depressingly crablike movements of show-business people unequipped to make career-threatening moral decisions. We get the feeling that too many men and women, hoping the malaise would pass them by, panicked and hid under the table rather than pooling resources and taking action. Someone like David Merrill, who holds out against cooperating with the committee, is perceived by many of his friends and colleagues as a threat; they grow testy with him, as if acting decently were some sort of strange personal indulgence.

Like Scorsese, several of whose films he has produced, Winkler goes in for flashy scenes of argument and breakdown. He doesn't have anything like Scorsese's vividness and power, however, and some of this anguish is just overwrought, TV-ish filmmaking. For instance, none of the screeching moments involving a screenwriter (Chris Cooper) who cracks and names names and his actress wife (Patricia Wettig), who unravels in the wake of his act, makes much sense. This is the kind of thesis movie in which each episode illustrates some moral point—the scenes are borderline clichés. Great actors, of course, can make clichés glitter, but the movie is uncertainly cast. Ben Piazza is an uncharismatic Darryl Zanuck, and George Wendt, from *Cheers,* is more pathetic than illuminating as a panicked screenwriter. Annette Bening, as Merrill's estranged but sympathetic wife, is ordinary in a colorless role.

David Merrill is meant to be a driven artist who has sacrificed his family to his

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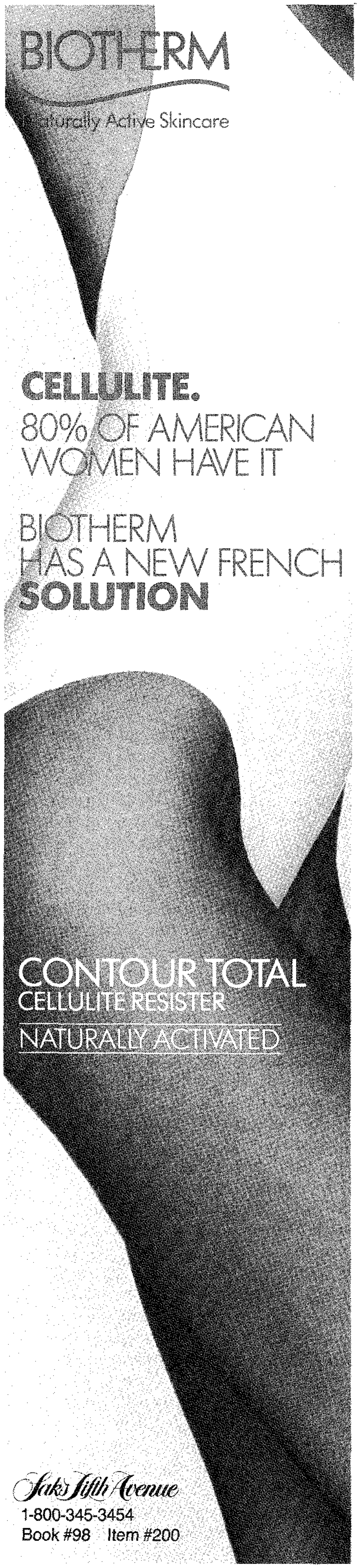
career; at the same time, he comes off as an utterly sane, regular sort of guy. Yet the two characteristics don't fit together. The confusion, I would guess, is produced by opportunism—the desire to make Merrill a completely honorable man the audience can sympathize with. At the end of the movie, this noble fellow achieves a double redemption. In other words, the movie is about a Man of Conscience—it's just the kind of film once concocted by the screenwriters among the Hollywood Ten. Merrill isn't truly interesting, yet De Niro, with his reserve, his anger, saves him from banality.

Does David Merrill have any historical reality? He is meant to be a pure artist and "Zanuck's golden boy," with only informal social connections to party members, yet he's ruined. There was Elia Kazan, of course, but Kazan had briefly been in the party, and anyway, Kazan blabbed and then flourished. And there was the tormented Robert Rossen, another extremely talented director who was, for a while, close to the party. Rossen also named names—and then foundered anyway. What happened to Merrill may have happened to a few writers, but, in fact, I can't think of any big-time director like him.

Why am I haggling over this? Because this composite figure has been dishonestly assembled so that his tragedy seems entirely gratuitous and inexplicable. But what if Merrill weren't so innocent? What if he *had* been a party member for a while or had some genuine political passions? He might not be as immediately sympathetic to the audience, but dramatically he might have come to life, and the civil-liberties issues would be clearer. After all, it is not only the purely innocent who need protection against blacklists.

Few people interested in the period get past the drama of victimization and righteousness. The Hollywood Ten, for example, who went to prison for contempt of Congress, were victims but far from heroes. They were Communists with no particular commitment to free speech. Some of them took part in party-meeting humiliations of writers who got out of line; some of them wrote "anti-Fascist" movies in the forties with nauseatingly racist attacks on the Japanese. These men who refused cooperation were largely hacks, while, with some exceptions (Ring Lardner Jr., Lillian Hellman, and Dashiell Hammett, for instance), the most talented people ratted on their friends and saved themselves. Not only Kazan and Rossen but Budd Schulberg, Clifford Odets, Abe Burrows, Jerome Robbins, Lee J. Cobb, Sterling Hayden, and other brilliantly talented men cooperated. They behaved badly, protecting themselves, but they also showed throughout their careers a kind of honor—artistic honor—that the ideologues of the left did not have. Yet I've never seen that recognized in any of the dramas about the period. ■



Music/Peter G. Davis

PENNY-POSTCARD 'PARSIFAL'

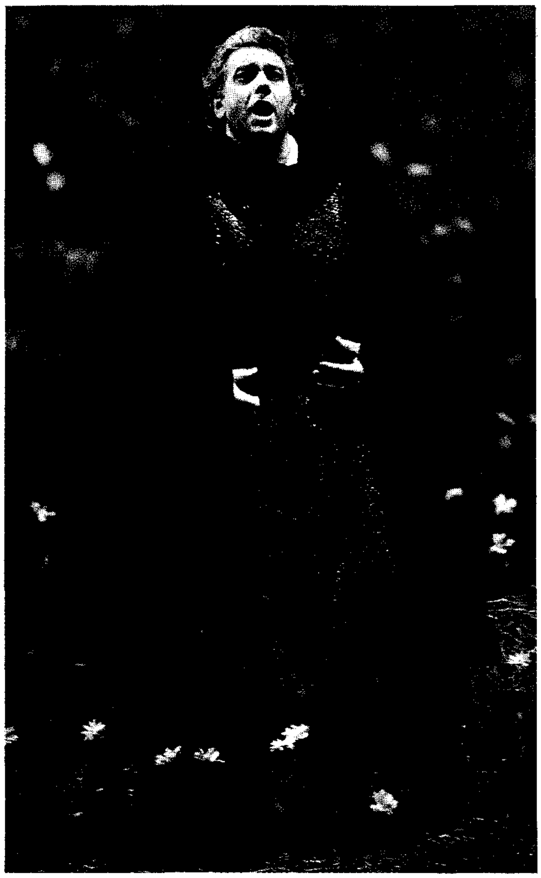
> ". . .Nothing much happens in the Metropolitan's perfunctory *Parsifal* to illuminate the work's ideas or embellish its pageantry. . ."

AFTER THE INTELLIGENCE, SENSITIVITY, AND artistic integrity lavished on *Káťa Kabanová* last month, the Metropolitan Opera's new **Parsifal** production comes as a jolting reminder of the company's real priorities. Management clearly never expected Janáček's compact lyrical masterpiece to capture the fancy of the wider Met public, accustomed to more extravagant entertainments. There are no plans for a telecast or even a revival any time soon, although apparently business at the box office has been surprisingly brisk.

Wagner's *Parsifal,* on the other hand, was planned right from the start as a major Met media event, to be recorded and later videotaped for posterity: James Levine and his famous orchestra playing one of their specialties; two superstars—Jessye Norman and Placido Domingo—intriguingly cast against type; and a safely traditional production by director Otto Schenk and designer Günther Schneider-Siemssen, the same team that so enchanted many Met-goers last year by turning the composer's epic *Ring* cycle into a colorful comic-book adventure.

Very little of this does Wagner any favors, but the good things first: Some may feel that Domingo has misinterpreted the libretto's description of Parsifal—a "guileless fool"—to mean wooden and prosaic. No, this is not a performance of great poetry, nuance, or dramatic intensity—one need go back no further than to Jon Vickers's unforgettable Parsifal for that—but Domingo sketches out with forthright honesty the basic personality of the simple lad made wise through compassion. Even better, the music is ideally placed to show off the tenor's smoothly buffed middle register, where he now functions most comfortably, and much of his singing is extremely beautiful.

Robert Lloyd's finely tuned bass is also a pleasure to hear as he spins out Gurnemanz's long narratives, supplying many imaginative details to turn a potentially garrulous Wagnerian bore into an evangelical figure of appealing human warmth and dignity. Ekkehard Wlaschiha's Amfortas is properly agonized if seldom eloquent, and Franz Mazura presents a chillingly malevolent Klingsor to compensate for his diminished vocal resources. The Met chorus sings magnificently. Oddly, Norbert Balatsch—Bayreuth's noted chorus master, imported especially for the occasion—was loudly booed when he appeared for a well-deserved solo curtain call on opening night. A small part of the audience, in a spontaneous fit of rage, must surely have mistaken him for Schenk or Schneider-Siemssen.



DOMINGO'S PARSIFAL: *Prosaic and beautifully sung.*

If Lloyd provides the evening's most distinguished and consistently satisfying solo performance, Jessye Norman gives the most perplexing. No one disputes the quality of her prodigious voice, but somewhere this career veered off track and the soprano sailed over the top, leaving musical realities far behind with her overbearing attitudinizing and exaggerated vocal mannerisms. Now when she sings at the Met, Norman seems to be writing her own roles, and all of them—Ariadne, Elisabeth, Sieglinde—sound pretty much the same. Her Kundry is at its most unacceptable near the end of Act II as she loses her top notes, self-control, and self-respect, gyrating like a convulsive windmill. At least this important vocal talent is more disciplined when making records—in Philips's new *Fidelio* (426 308), she sings with nobility and restraint, possibly in response to Bernard Haitink's salutary presence on the podium.

For all that he likes to style himself a latter-day Tullio Serafin—a wise conductor who nurtured and guided so many great artists, from Ponselle to Callas—James Levine only seems to encourage Norman in her Met excesses. At least he has been persuaded to keep a damper on his virtuoso orchestra, and this comparatively subdued *Parsifal* is his most singer-friendly Wagner-conducting in the house for some time. Even at that, and despite the high technical accomplishment of the playing, Levine's way with this composer continues to strike me as a basically pedestrian sequence of unrelated events, spiritually stunted and without any true musical core. How sad that such an exceptionally gifted musician, whose potential once seemed unlimited, is standing still.

The musical aspects of this production will inevitably change over the years and possibly improve, but little can be done to redeem the perfunctory look of the thing. What a difference between these penny-postcard snapshots and Schneider-Siemssen's richly imagined 1977 *Tannhäuser* sets for the Met. Either the romantic-realism trend in Wagner production has already been exhausted or this busy and perhaps overcommitted designer is now content with hasty hackwork. Act I is dominated by a drab grove of giant tree trunks that later serve as columns to support a Grail castle without mystery or atmosphere (in any case, this kitschy transformation idea became a tired *Parsifal* cliché long ago). Klingsor's magic garden is an unseductive spot of little horticultural variety and less poetic fancy. The worst miscalculation is the Good Friday Scene,

Photograph by Beatriz Schiller.

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which takes place in an irritating meadow dotted with unnumbered daisies attached to wires; the constant twitching and vibrating of these nasty little blooms whenever someone passes by ruins one of the most inspirational episodes in all opera.

There is little to say about Otto Schenk's direction, mainly because nothing much happens to illuminate the work's ideas, animate its theatrical power, or embellish its ritual pageantry. I wonder if any other director of this opera has managed to avoid its content quite so completely and so successfully. Presumably Levine, as artistic director of the Metropolitan Opera, endorses such vacuous stagecraft and visual mediocrity. Observing it all from the pit, he can now conduct the sort of *Parsifal* production he apparently prefers, the one he could never get at Bayreuth.

WITH TYPICAL RESOURCE AND IMAGINATION, the 92nd Street Y recently tracked down the Swiss conductor **Paul Sacher** and invited him to preside over a pair of concerts with the New York Chamber Symphony. For those who may not recognize the name, Sacher, who turns 85 next month, has commissioned and given the first performances of more twentieth-century classics than perhaps any other musician dead or alive—the tally is now somewhere around 200. He founded the Basel Chamber Orchestra in 1926 and immediately began to work with composers: Bartók, Stravinsky, Hindemith, Strauss, Honegger, Martin, Britten, Carter, Krenek, Lutoslawski, Ibert, Tippett, Henze—the list goes on, as does the number of important works that have long since entered the standard repertory.

At the Y, Sacher conducted two of his most famous commissions: Stravinsky's Concerto in D for Strings (1946) and Bartók's *Music for Strings, Percussion, and Celesta* (1936). Aside from giving us a brush with history, the Bartók performance was striking for its glowing ardor and romantic abandon, all without sacrificing the music's biting rhythms and harmonic pungency. Over the years, this score has tended to harden into a glittery, heartless showpiece, so this authoritative interpretation came as a welcome corrective. I was reminded of Bartók's similarly warm-blooded recordings of his own piano music, so different from the hard-driven style that many pianists mistakenly adopt when they play this composer.

The Stravinsky performance may not have been the last word in precision and neoclassical elegance, but the same generosity of spirit that informed the Bartók was present here as well. Sacher also proved to be a considerate colleague for his young soloist, Gil Shaham, who gave a somewhat overlush but appealingly wide-eyed interpretation of Mozart's Violin Concerto in D, K. 218. ■

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SOUTHERN COMFORT

"...Gibbons's third novel is absolutely darling. It's hard to praise a book like *A Cure for Dreams* without sounding nauseating..."

A Cure for Dreams, *by Kaye Gibbons. Algonquin Books of Chapel Hill; 171 pages; $14.95.*

"WHEN MY MOTHER WAS A YOUNG GIRL SHE spent the pinks of summer evenings sitting on the banks of the Brownies Creek, where it flows into the Cumberland River. She always sat with a ball of worsted in her lap, knitting and dreaming of love coming to her."

So begins Kaye Gibbons's third and, once again, absolutely darling novel. It's hard to praise a book like *A Cure for Dreams* without sounding nauseating, or giving the impression that it's all the horrible things implied by "perky," "plucky," and "dear." I suppose if there is a platonic perky, plucky, and dear, though—ones that have resisted the gunky accretions of self-dramatizing cuteness—it's here that they apply.

Betty Randolph's mother, Lottie O'Cadhain, is the dreamer whose story this is. She starts out dreaming, in 1917, not only of love but of escape from the hill country of Kentucky, where her Irish family hugs tribulation to its breast for an occupation. "My mother told me a million times that Ireland and the Irish people were special, and that the O'Cadhain family in particular was the most blessed of all because it had been imposed upon without cease since the dawn it sprung up in Galway. For centuries they had been in training to have nothing, so everything was more or less working perfectly according to God's plan."

Lottie does find a young man to carry her off—to North Carolina—but their union founders on a common misunderstanding. Charles sees in Lottie a fellow enthusiast for hard work, someone who will be happy breaking rocks by his side in the cotton field. Lottie has indeed worked hard, but, in a family of lazy, drunken men, out of necessity rather than virtue. She thinks she is marrying someone who will let her have a rest. When they realize their mistake, he damns her for a flibbertigibbet, and she dismisses him as grim and boring. They ignore each other as much as possible, and Lottie gives her love to her daughter, who alarms her as she grows up and becomes attracted to feckless types.

CAROLINA DREAMIN': *Writer Kaye Gibbons.*

That's about all, but a lot goes on in this little mill town of neglected women and taciturn, sometimes brutal men: One chapter, in which Lottie helps a woman get away with murdering her husband, is a satisfying little tale of female conspiracy and revenge. The local slattern gets everyone's sympathy after her husband "just took his foot in his hand and left his wife six months along with twins, with already enough kids to bait a trotline." A man despairs of his business, and is found "straight upside down on his head with the river rocks on either side, like bookends." Gibbons's colorful, matter-of-fact style ("This uncle had purely by accident crawled in the fireplace as a baby, and thus nobody enjoyed looking at him") at times recalls that of Damon Runyon—who was, after all, a country boy.

One thing is a bit disturbing. While Gibbons's first book, *Ellen Foster,* was also a story of female solidarity and male wickedness, it was told by a mistreated child, who could not be expected to have a complex view of such matters. *A Cure for Dreams,* though, is narrated by a middle-aged woman who accepts her mother's version of events as Holy Writ. Yet if Charles had not been such a workhorse, his two dependents would have felt the full horror of the Depression. And after the initial disappointment, we never hear of his loneliness or unhappiness, or of Betty's resentment at her mother's inability to patch things up. Gibbons is a lovely writer, but the morality here skirts self-righteousness; she's too good to get stuck in the genre of feminist fairy tale.

A Model World and Other Stories, *by Michael Chabon. William Morrow; 208 pages; $18.95.*

LOVE IN LAGUNA BEACH, LOVE IN Paris, love in Pittsburgh—it all goes wrong in Michael Chabon's short-story collection. Suzette can't forgive Bobby for selling off her Barbie-doll collection; Roksana, whom anger "gets to looking savage, ancient, one quarter ape," spurns the affection of her husband of convenience; Kim knees Vince in the stomach when he tries to kiss her and declares, of her toy-obsessed ex-boyfriend, "I will always, always love Harry." Chabon writes cleverly and visually, but his fiction sounds as if it's a movie rather than a book—it's a bit too vivid and two-dimensional—and the characters strain for rather precious epiphanies ("He came face to face with the distinct possibility that not only would he never find the one he was meant to find but no one else ever did, either"; "I must follow, until the finish, the foolish policy of all my hopeless race"). The stories about a boy whose parents divorce feel as if they should be moving but just come up poignant. *A Model World* could use fewer self-consciously cute observations like "She was one of those women who like to hurl beverages" and a lot more genuine emotion, of no matter what kind. ▬

Photograph by Bernard Thomas.

Theater/John Simon

PUBLISH AND PERISH

"...There is genuine intelligence and skill in *The Substance of Fire*. The *Kander & Ebb* revue is at least halfway delectable..."

GENERATIONS: *Breen, Tenney, Rifkin, Parker in Playwrights Horizons'* Substance of Fire.

PUBLISHING, THOUGH PERHAPS NOT SO EXciting as some bigger businesses, has the artistic and intellectual cachet (earned or not) to make it interesting—as are also the social and economic changes that have affected it since the mid-century. As more and more publishing houses become part of huge, faceless and soulless, conglomerates, and family businesses with colorful, idiosyncratic, sometimes even highbrow heads are becoming extinct (like readers of real books), publishing becomes dramatic. Death throes play.

So we have just read about the imminent passing of North Point Press, as intelligent and tasteful a small publisher as you could ask for, and about the death of its co-founder from cancer—perhaps aggravated by heartbreak? And so we have just seen a picture in the *Times* of the staff of a new subdivision of a large publishing house: the sassily stylish female head surrounded by four young and pretty assistants dressed and posed with studied casualness, looking for all the world as if what was being pushed was not books but the latest couture concepts in bohemian chic.

Suddenly we realize that a play cannily, incisively, and artistically addressing changes on the American publishing scene might have uncommon interest: aesthetically, politically, culturally, and philosophically. And Jon Robin Baitz's **The Substance of Fire** is such a play—almost.

The 29-year-old playwright made a stunning New York debut a couple of seasons ago with *The Film Society*. No less catchily, *The Substance of Fire* begins with a stockholders' meeting at a fine but troubled family publishing house whose autocratic head, the widowed Isaac Geldhart, may be superseded by his elder son, Aaron. Backed by Japanese interests, Aaron wants to make the house less elitist and more profitable. Isaac's repressed and patronized aide, he is now plumping for a flashy, potentially best-selling novel; Isaac, however, plans to bring out a six-volume history of Nazi medical experiments in the camps instead.

Already the issue is falsely posited. No commercial publisher would want to, and no university press could afford to, bring out such a work in six volumes; in one or two, yes. Again, Isaac ridicules all three of his children: Aaron is a mere "accountant" to him; Martin, the younger son, a Rhodes scholar and professor of landscape gardening, "an assistant gardener"; and Sarah, an actress, who has flown in from the West Coast for the meeting, "a hired clown," because she is a regular on a children's TV show. So far, so good; but must Isaac have been, among the older Geldharts, the sole—possibly craven—survivor of the Holocaust? Must Aaron have had a homosexual college affair with the author of that potential best-seller? Must Martin, in our age, still be a 1968-style hippie? Must Sarah have a positively awesome repertoire of Hollywood-airhead mannerisms? And must Baitz then leave all these splashy elements unexplored?

There is genuine intelligence, wit, and skill at work here, but also clumsiness. Thus the play has no middle: We neither know how the story progressed from Act I to Act II (three and a half years later) nor believe the few unpersuasive hints tossed out. Why should changes that ought to have made the firm solvent have bankrupted it? How can Isaac, in his current position, think of buying it back? Or is he mad? Martin clearly doesn't believe that, yet Aaron has called in a psychiatric social worker, Miss Hackett, to assess their dad's sanity. What's been going on here? Aaron and Sarah are no longer on the scene, Martin barely. And Miss Hackett: If she is a major character, there ought to be more of her; if a minor one, less.

There are other problems. A hand-painted postcard by the young Hitler is made to bear a burden of symbolism either too heavy or imperfectly integrated into the play. Isaac's European social background is fudged (perhaps not so much by the writing as by Ron Rifkin's otherwise excellent performance): Was it upper- or lower-middle-class? Slippage of focus prevents a civilized and arresting play from attaining indelibility. And from moving us.

Daniel Sullivan's staging is on the button, though, as are John Lee Beatty's terrific scenery and Arden Fingerhut's sympathetic lighting. Ron Rifkin is a tightly wound, stinging, often devastating, yet never less than human Isaac; as Martin, Patrick Breen, a personable actor, equally compellingly embodies *his* version of familial guilt; Jon Tenney is a letter-perfect Aaron; and the always enjoyable Sarah Jessica Parker, although perhaps a touch excessive as Sarah, is once again fun. Years ago, that cosmopolitan and flamboyant man of letters Niccolò Tucci invited me to his place for a spaghetti lunch and informed me that I would be a swell critic but for a terrible blind spot where

Photograph by Peter Cunningham.

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the talent of his daughter, Maria Tucci, was concerned. Well, now that she no longer plays adorable ingenues or lambent leading ladies, Miss Tucci finally gets my vote, not goat: Her oddball, frumpy Miss Hackett is up to snuff. Despite its youthful flaws, despite my aforementioned reservations, I recommend *The Substance of Fire* for its verve and heat, if not quite fire.

And the World Goes 'Round—EVEN though that illiterate apostrophe before "round" sets my teeth on edge—is halfway delectable. A revue comprising some of the best songs written by John Kander (music) and Fred Ebb (lyrics) is major-league, even if not quite champion, stuff. That fine team is to Broadway musicals what Beaumont and Fletcher were to Jacobean theater. *The Act; Cabaret; Chicago; Flora, the Red Menace; Funny Lady; The Happy Time; New York, New York; The Rink; 70, Girls, 70;* and *Zorba* are the shows and movies that have supplied the good songs here, and there are some nice new ones as well. I could have done without the title song from the disastrous *Kiss of the Spider Woman,* but I can understand loving one's youngest, newest brainchild, no matter how malformed.

Why only "halfway delectable," then? For starters, Bill Hoffman's set, a collage of cutesy blown-up words with their dictionary definitions, is an old idea not improved upon here; and the good Lindsay W. Davis's costumes, this time round (no apostrophe!), are mostly tacky. But Phil Monat's lighting is proficient, and Susan Stroman's choreography is fresh and captivating. The cast likewise divides down the middle, specifically down Karen Mason's, whose voice and styling are good and whose looks and personality are irritating. On the credit side, Jim Walton has evolved into an unusually engaging and versatile singer, dancer, actor, pianist, and even banjo player (he alone in the cast doesn't fake it). And pert Karen Ziemba has much of what made Gwen Verdon, Donna McKechnie, and the young Shirley MacLaine click, plus quite a bit of her own. These two can do no wrong.

But, on the debit side, Bob Cuccioli and Brenda Pressley, despite some vocal endowments, have no charm, grace, or even true talent. Cuccioli has a surly, narcissistic, vaguely mafiosoish quality; Miss Pressley is the one who is made to bumble things comically (she can't do roller skating, accents, etc.), ostensibly as a joke, but I suspect for real. I actually missed Liza M., who originated much of Miss P.'s material. But there are good arrangements and musical direction by David Loud and orchestrations by David Krane, and Scott Ellis is rapidly establishing himself as our most imaginative young musical-comedy and revue director, full of original and irresistible ideas. So, on balance, perhaps more than halfway, after all. ▬

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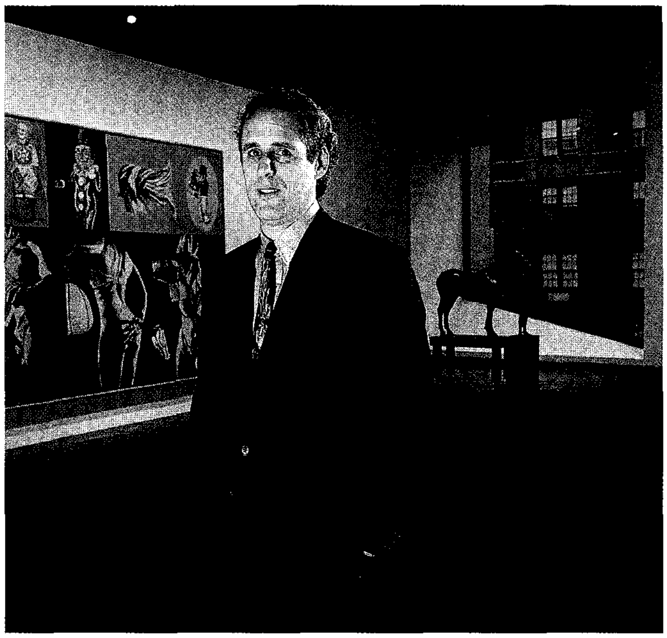
Art/Kay Larson

CHANGING OF THE GUARD

> ". . .Ross's appointment raised eyebrows—his résumé contradicts all the reasons the board gave for needing a new director. . ."

TWENTY YEARS AGO, **David Ross** AND HIS best friend, Ned Rifkin, lived with half a dozen people in a communal house—they called it Strawberry Fields—on a farm outside Syracuse, New York. Ross's wiry black hair floated Pharaoh-like above his shoulders. As a self-professed "change the world" communications major at Syracuse University, he was an editor of the school newspaper, founded a "controversial arts magazine," and rewrote articles as a part-time editor at a local paper. When American bombs fell on Cambodia, he helped put out the campus strike paper. He says, "It was a very heady time, to imagine that our opinions meant something and that we were having an effect."



THE NEW ORDER: *David Ross at the Whitney.*

If this profile sounds like a character out of a soap opera called *fortysomething,* so will its update. Rifkin is now chief curator at the Hirshhorn Museum and Sculpture Garden in Washington. And Ross has moved into the Whitney Museum's scuffed-up fifth-floor director's office, with its dented white walls and floor-to-ceiling view of a gravel roof and vent stacks.

When Ross was hired, in February, a year after the hotly disputed firing of Tom Armstrong ("War at the Whitney," *New York,* February 12, 1990), the photograph that came in the press kit was by his friend Richard Avedon. Avedon has turned him into something of a gentlemanly hustler: Ross's hair now curls a fashionable Hollywood inch over his impeccably tailored collar. His eyes are dark, intense, and riveting, contradicting the fashion-magazine tilt of his head. As the New York art community settles in to watch the goings-on at one of its most important museums, the question is, Which is uppermost: the sartorial wizardry and charm of the man-about-town? Or the quick wit of a radical thinker who came of age in a time that demanded alternatives?

He may need both qualities, and more besides. With Armstrong's departure, the Whitney has said good-bye—under extremely painful and divisive circumstances that polarized the board—to an established administrator and has acquired something of a wild card, albeit a highly praised one. In eight years as director of the Institute of Contemporary Art in Boston, Ross raised its budget from $600,000 to $2.4 million and gave it an international profile—mostly in video and conceptual art, performance, and photography.

But it's a long leap from there to the Whitney, an $11-million museum with a great collection of American art—and with severe image problems, a stalled expansion plan, and a program that has been accused of being "trendy," "soft," and weak in scholarship. Some of those complaints are indigenous to New York, but in other ways, Armstrong seemed to be tiring toward the end of his leadership, diverted, friends say, by his failure to raise money for the new building. Ross, of course, has not yet made his imprint. His appointment raised eyebrows around town, simply because his résumé—a B.S. in communications, absence of credits in art history, fondness for alternative media, total absorption in idea art, and lack of exposure to a collection of the Whitney's stature—seems to contradict all the reasons the board gave for needing a new director. But none of that is as important, probably, as his flexibility, wit, intelligence, charm, and determination (already being exercised, according to the staff) to rethink the museum's mission from square one. Talking to him convinces you of his verbal agility: He sizes up his interviewer in mid-stride, a seduction that is no less pleasant for being so delicately and judiciously calibrated.

The Boston ICA, founded in 1936 as an affiliate of the Museum of Modern Art, is the oldest alternative space in the country. It has had its good times and bad. When Ross arrived, the ICA was nearly quiescent. He immediately brought in very contemporary work under the Currents program, changing installations at a fast pace. His prototype was Matrix, the small, guerrilla-style exhibition system set up at the Berkeley museum by James Elliott, the venerable pioneering director from 1976 to 1988 (Ross worked for him from 1977 to 1982). His Berkeley co-worker Mark Rosenthal, now a consulting curator at the Guggenheim, remembers that Elliott had set up a multimedia arts center with programs, video, and performance art: "I think David was molded by that," he says.

Ross got intensely involved with film and video in his senior year at Syracuse. "I had been putting together the politics that were rattling around in my head," he says. "I thought that video was a world that nobody would perhaps pay much attention to and where we could do what we wanted." He found the instrument, unexpectedly, in James Harithas, newly arrived at Syracuse's Everson Museum after a fiery exit from the Corcoran. A friend asked Ross to take a photograph of the new director.

So he tried a bold move. "I walked into Jim's office—I looked like a walking mass of hair—and I remembered an apocryphal story about Yousuf Karsh, about how he grabbed a cigar from Winston Churchill and got him to give that famous scowl. Jim wasn't smoking a cigar, but I did what I could, which was to insult him and tell him the museum was a complete waste and irrelevant to everybody, and if it didn't own a television station in the next

Photograph by Ken Collins.

decade it would be obsolete. I thought he would gesture broadly, throw me out of his office, and I would get this great photograph. He did gesture broadly and I did get a great photograph, but what he said was 'If you're so smart, why don't you be my assistant?' So my preparation for a career in museums was about a nanosecond."

A month into the job, he found himself sitting in a suite at the St. Regis hotel, playing guitar with John Lennon to keep him out of Yoko Ono's hair while Harithas arranged to do a show of her Fluxus works at Syracuse. "I was hooked," Ross laughs. "I thought, Well, this museum business is pretty interesting."

The night the exhibition opened—on Lennon's birthday—8,000 people broke down the doors and camped on the Everson's steps. "I was faced with a museum full of angry, bummed-out people," says Ross. "I still have no idea what I would have done if it hadn't been for Allen Ginsberg, who sat in the corner with his harmonium, chanting, and within an hour had the whole place totally blissed out."

Over the next year or two, Ross set up a video program and made friends with the artists who came through the museum. In 1974, Harithas went to Texas, and Ross took a job at the Long Beach Museum of Art, in California. "Jim's essential soul and his love of painting and his respect for artists is something that I learned as my first and most important lesson," says Ross. The lesson became a life path. "It occurred to me that if you could engage artists and support them in what they want to do, there is something very satisfying in that role. And since I guess I always saw myself as an educator—as a journalist, I thought I wanted to teach people something—I realized that the museum was a much greater instrument for me than journalism."

There are those who say that Ross was the nation's first full-time curator of video art. He exported those credentials to Berkeley, where he also superintended the collection. His reputation for supporting artists without track records dates from this period. Karen Finley took his class at the San Francisco Art Institute in 1979, as she was developing her high-octane performance art. He gave her a museum debut at Berkeley in 1982 and has been a constant supporter. When she felt the heat of controversy last summer, he called to encourage her to keep working. About Ross's appointment, Finley says, "I'm just happy for New Yorkers."

"David's extraordinary in his empathy with artists," adds Elliott. "He was one of the most stimulating people I've ever worked with. He has an extremely active mind. He has an incredible network and way of finding out things. We're very fond of each other. But he was a challenge, too."

At the ICA, Ross had a proclivity for new media and Europe. He earned a high profile on international exhibitions committees and co-organized an American-German show with Jurgen Harten, his counterpart at the Düsseldorf Kunsthalle. Another of his shows, "Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism," is touring the country. Elisabeth Sussman was a deputy director at the ICA when Ross arrived (she is now interim director), and she recalls, "We ignored a lot of painterliness. Our purpose was not necessarily to make people in the art community feel good. David was very good about weathering those storms."

Conspicuously absent from his exhibition history are the academic, object-oriented, scholarly grand slams that we were led to believe (from trustee complaints) would figure prominently in the post-Armstrong Whitney. A dealer who knew Ross in Boston says, "If these guys were looking for somebody more sedate than Tom Armstrong, they haven't found it. If anything, David Ross is more radical and aggressive in seeking out new art than anybody I've known."

With the cushion of a five-year contract, Ross can set out to repair the divided board and revive the stalled plans for the new building—definitely on the agenda, he says, though insiders caution that he is probably going to reconceive the whole expansion. What will happen to the program is anybody's guess. There are genuine concerns that he will overemphasize the Whitney's already excessive infatuation with the intellectual Fad of the Month, aggravating the New York habit of quoting ideas without understanding them. On the other hand, if he brings genuine rigor and criticality back to the Whitney, he will be doing a major favor to the entire New York art community. Will he also be able to balance his ex-journalist's fondness for ideas against the object-oriented concerns of a director with a major collection?

Jim Elliott scoffs at these worries. "David is not primarily a scholar, but he has a great empathy with people who are. He was very involved with people who were involved with semiotics, and he's very informed. But he's not going to turn the Whitney into a postmodern place. David is not a person who responds only to the most recent fad."

As for the accusation of trendiness, "I think that's an easy rap," says Rifkin. "He's not as object-oriented as many of us are, but I don't think that's bad, either. He knows his own weaknesses and can supplement them with other people. I felt David had the agility and vision—and ambition—to take this on. I love the guy—he's like a brother to me. I know he can put a different spin on the ball."

"I'm very hopeful for the Whitney," adds Elliott. "I would congratulate the Whitney before I would congratulate David." ■

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Television/John Leonard

COURT AND SPARK

"...The only problem with *The Antagonists* is the title; in *Die Kinder*, we actually meet an unapologetic revolutionary..."

MINDS AT WORK: *Belinda Bauer, Brent Jennings, and Lauren Holly in* The Antagonists.

NOT THAT WE NEED ANY MORE LAWYERS, but if the rest of the series is half as good as the pilot, **The Antagonists** (preview, Tuesday, March 26, 9:30 to 11 P.M.; Thursdays thereafter, 9 to 10 P.M.; CBS) will be a winner. Faster than a motion for a mistrial, more powerful than a writ of habeas corpus, able to leap tall precedents in a single bound, *The Antagonists* has only one problem: the worst title for an episodic television series since *Hulk Hogan's Rock 'n' Wrestling!*

Lauren Holly is Kate, a cute and ambitious assistant district attorney so young she squeaks, but brave enough to bang her way into a men's room. David Andrews is Jack, as in the Nicholson he tends to mimic, a flamboyant, programmatically obnoxious squash-playing samurai for the defense, not without his inconvenient scruples. Lisa Jane Persky, I'm pleased to report, is back in prime time—as one of Jack's apparatchiks—and more glamorous than she was permitted to be as the gun-snapping broad on *Private Eye.*

What Kate and Jack must sort out in the pilot of *The Antagonists* is the odd story of the enigmatic Gretchen (Belinda Bauer), the mistress of a murder suspect (Stephen Davies) whose wife was bashed to death with a baseball bat. They'll have to think about pine tar, aluminum, and sadomasochism. They'll crack wise and sucker each other courtesy of scriptwriter Daniel Pyne (*The Hard Way*), who's also co-executive producer. They'll eat at the sort of restaurant that plays Pachelbel on its sound system. And they'll be attacked by arty camera angles all over a landscape of what can only be called Southern California Dread (beach-bunny anomie, sinister pastels, spiders in the sand).

Remarkably, in a format that ought to be as predictable as Kabuki, *The Antagonists* manages to surprise—with legal niceties, handsome wit, and plot twists that are dramatically plausible. On the screen, we see minds at work, which means they were at work behind the scenes as well. With the debut of *The Antagonists,* the return last week of *Shannon's Deal* to NBC, and Michael Moriarty's continuing impersonation of Robespierre on *Law & Order,* it's no longer necessary to watch *Equal Justice* (which my wife calls *The Young Prosecutors*) or to gnaw on *Matlock* corn pone or to care whether the notorious kiss on *L.A. Law* was really—gasp!—lesbian.

Otherwise, the week on commercial television ranges from the undistinguished to the ridiculous. Undistinguished is **Eyes of a Witness** (Sunday, March 31; 9 to 11 P.M.; CBS), in which Daniel J. Travanti, a widowed businessman, whisks himself off to Kenya to repossess his doctor-daughter, Jennifer Grey, who'd really rather find a cure for sleeping sickness but must instead defend her bigoted father on a trumped-up murder charge, after which, nostalgic for Vietnam, Travanti will plunge with a gun into the bush, while colorful Masai tribesmen shake their spears. Ah, Graham Greene meets *Dirty Dancing.* Africa, as usual, is interesting to look at.

Ridiculous is **Danielle Steel's "Changes"** (Monday, April 1; 9 to 11 P.M.; NBC), in which the exceedingly blonde Cheryl Ladd abandons New York and her career in television journalism to marry the tall, dark,hunksome Michael Nouri, a Los Angeles heart surgeon, much to the dismay of their respective housekeepers, not to mention his children and hers, who behave badly in Bel Air. By the time Cheryl figures out that Michael isn't helping enough around the house, even though it has a swimming pool, you'll have switched to college basketball.

WHEREAS ON PUBLIC TELEVISION, IT'S THE richest week in recent memory. First up, on *Mystery!,* is an ambitious six-part miniseries called **Die Kinder** (Thursdays, March 28 through May 2; 8 to 9 P.M.; Channel 13), all about kidnapping, terrorism, revolution, the Green Party, those oxymorons the government-intelligence agencies of Great Britain and West Germany, bombs, and nuns. And it knows what it's talking about, whether Marx and Marcuse or Baader and Meinhof.

Miranda Richardson stars as Sidonie, the English ex-wife of former German student radical Stefan (Hans Kremer). In 1990, Stefan steals their two small children and disappears, into Hamburg and the past. The past is 1970, when something called the Red Liberation Front firebombed a Hamburg department store. Stefan and his friends, some of whom have grown up to careers in politics and academia, one of whom has disappeared, may have been the terrorists. When Sidonie hires Lomax (Frederic Forrest), an American private eye, to retrieve her chil-

Photograph by Gale M. Adler.

dren, they find themselves stumbling over dead bodies, collusive spooks, and hairy abstractions.

Though some of *Die Kinder* is as murky as *Tinker, Tailor, Soldier, Spy,* the future of Eastern Europe seems to be at stake. Astonishingly, on prime-time TV, we're asked to contemplate the political program of the Greens. Even more astonishingly, we actually meet an unapologetic revolutionary, the cult figure Karin Muller (Tina Engel), whose autistic child (is this symbolic of Marcuse gone wrong?) may be the key to a plot to discredit the Greens. Is Stefan a police spy? Is Lomax working for Sidonie or the CIA?

Richardson is superb as Sidonie, a marvel of mental and physical fidgets. Kremer as Stefan is likewise a compelling portrait of disintegration, of corrupt intellect. Forrest, the villain in *Lonesome Dove,* is an acceptable postwar Bogart anti-hero. As Karin, Engel is downright scary, with something of Simone Signoret about her and something of Glenda Jackson too. Germany is not so much filmed as hallucinated. And Paula Milne, who wrote all six hours, gives André Malraux a run for his money. Bodies burn, but so do the ideas.

Equally ambitious, although oddly empty of overt political content, is a new *Masterpiece Theatre* mini-series, **House of Cards** (Sundays, March 31 through April 21; 9 to 10 P.M.; Channel 13), adapted for television by Andrew Davies (*Mother Love*) from a novel by Michael Dobbs. Before John Major actually took over for Maggie Thatcher, the BBC decided that Ian Richardson should do so, as the Tories' scheming and murderous chief whip. He is at first assisted, and then opposed, by Susannah Harker as the political correspondent for a serious newspaper. Directed by Paul Seed, *House of Cards* has the classy feel of *A Very British Coup,* and certainly there's no love lost for the Conservative Party, but actual policy has nothing whatever to do with the plot here. What we do get is a sophisticated inside look at how British politics work in the middle of something like the Profumo scandal. Richardson is splendid, and so is Alphonsia Emmanuel as a P.R. party girl.

Three Hotels (*American Playhouse,* Friday, March 29; 9 to 10 P.M.; Channel 13) is a meditation on American capitalism, written and directed by 29-year-old Jon Robin Baitz. Richard Jordan and Kate Nelligan, as Ken and Barbara Hoyle, tell us, in separate monologues, about their marriage and his career as a salesman of "powdered baby supplement" to Third World countries. From Tangier, Saint Thomas, and Oaxaca, Mexico, on the Day of the Dead, we get guilt and the sacrifice of a child. Loose-limbed and, of course, talky, *Three Hotels* nevertheless has some mildly subversive things to say about business as usual, and two fine actors to say them. ■

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

A VIEW TO KILIMS

THE GREENWICH VILLAGE KILIM STORE LA Chambre Perse has moved to larger quarters and has changed its name to Tribe*ca Rugs. In honor of the move, a selection of about 50 kilims, mostly 30- to 60-year-old Persians and some Turkish rugs, were $650–$1,500, are now $495. The selection includes Persian rugs, about 5 ft. by 8 ft. and 5 ft. by 9 ft., were $1,200; Turkish kilim, 5 ft. by 9 ft. in earth tones, was $850; Persian sumack, 5 ft. by 6 ft., was $1,500; and new Persian senneh, was $850. All other carpets, including dhurries, kilims, and rugs featuring needlepoint and embroidery, are 25 percent off; kilim blankets, were $650, now $495; a large selection of kilim and carpet pillows, were $45–$70, kilim pillows now $35, carpet pillows now $23.75–$52.50; and cleaning and restoration of kilims and carpets, now 30 percent off. A.E., M.C., V., checks accepted; exchanges possible. *Tribe*ca Rugs, 90 Hudson St., at Harrison (274-0376), Mon.–Sat. 10 a.m.–8 p.m. and Sun. 2–5:30 p.m.; through 4/20.*

NOT OUT OF THE WOODS YET

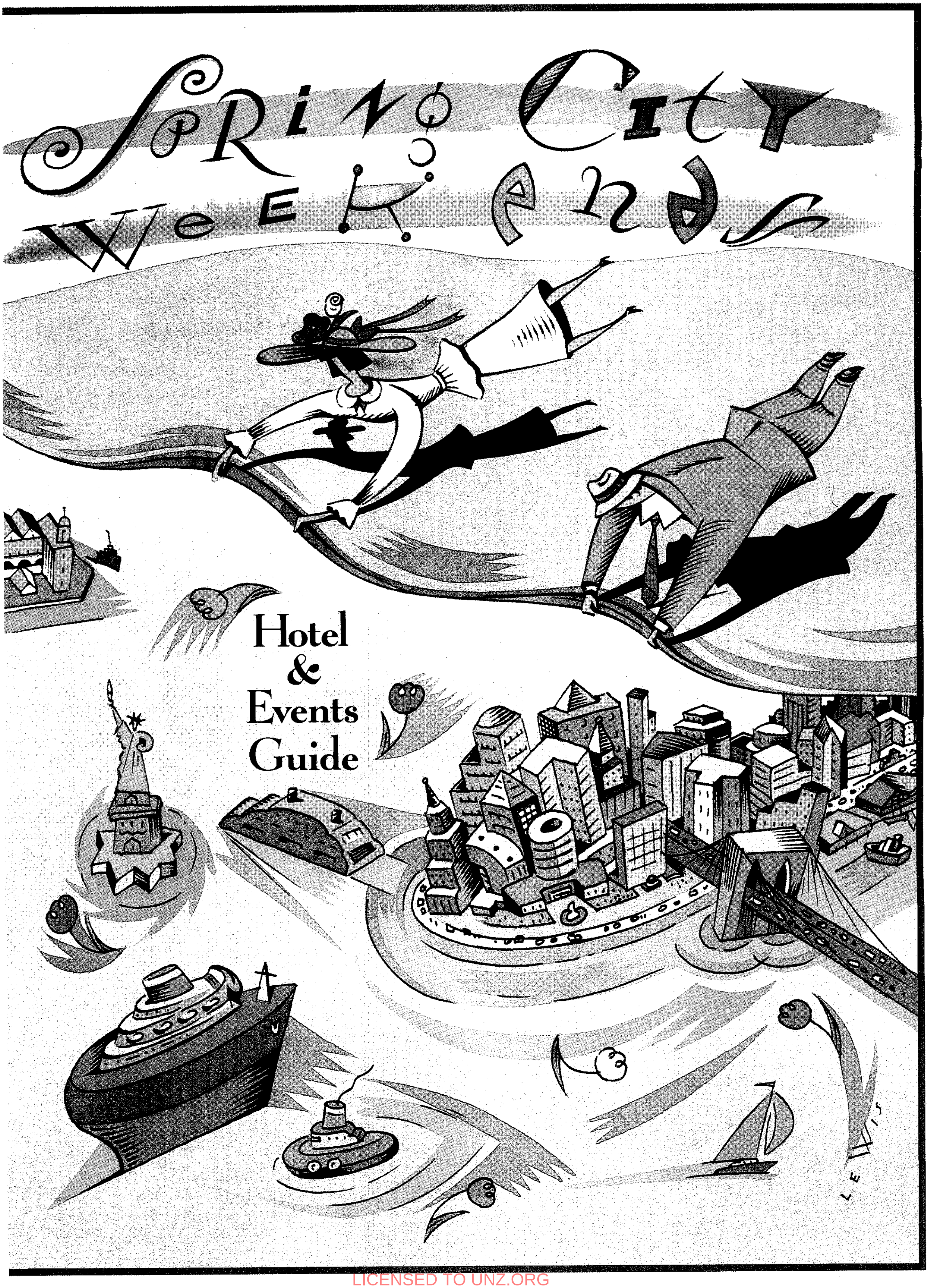
EVERYTHING IN THIS EAST VILLAGE STORE IS made of wood and is unfinished, oiled, or treated with nontoxic materials and made in an environmentally safe manner. Now it's all reduced 30–50 percent; for example, 1¾-in.-thick maple or oak butcher-block tables, 30 in. by 60 in., with maple trestle bases, were $275, now $192.50; 30 in.–by–72 in. tables, were $305, now $213.50; 36-in. round table, was $233, now $163; solid-ash chairs with handwoven rush seats, were $79 each, now $55; teak chairs from Costa Rica, were $99 each, now $69; 2-shelf spice racks with pegs, were $7, now $4.90; paper-towel rack, was $5, now $3.50; mirrored medicine cabinet, was $49, now $34.30; Vermont maple turned bowls, 15-in. diameter, were $24.75, now $17.35; handmade cedar, ash, or white-birch birdhouses with bark, were $10, now $7; maple and oak cutting boards, 1¾ in. thick, were $26.75, now $18.75; Shaker-style 5- and 6-peg oak racks, were $6 and $7 respectively, now $4.20 and $4.90; lots of toys made of pine, and handmade mahogany and box-wood bowls and spoons, are 30 percent off. Hardwood turnings, balls, cubes, spindles, and knobs, now 50 percent off. M.C., V., checks accepted. *Bowl & Board, 9 St. Marks Place (673-1724); 11 a.m.–7 p.m. daily; while stock lasts.*

TORTE OF CALL

THIS WHOLESALE BAKERY, WHICH USUALLY sells only to hotels, restaurants, and food stores, is offering a special delivery service to residents of Manhattan for the Passover and Easter holidays. Cakes, 10 in. round and feeding 12–16—depending on appetite—are sold at 40 percent off retail. Passover cakes are flourless but not baked in a separate Passover oven. For example, scrumptious chocolate torte, here $22; chocolate almond cheesecake, here $24; and a walnut cake sweetened with honey syrup and topped with non-dairy whipped cream, here $26. For Easter, you can order an apricot mocha cake, here $24; a carrot cake with bunny-in-grass design, here $22; and a hazelnut whipped-cream cake, here $26. Special orders are taken for other decorations, and delivery is an additional $7. Phone your orders in by Tuesday, 3/26; cakes will be delivered 3/27 and 3/28 in Manhattan only; cash on delivery. *A Sweet Place (718-392-7744).*

SETTING GOOD SAMPLES

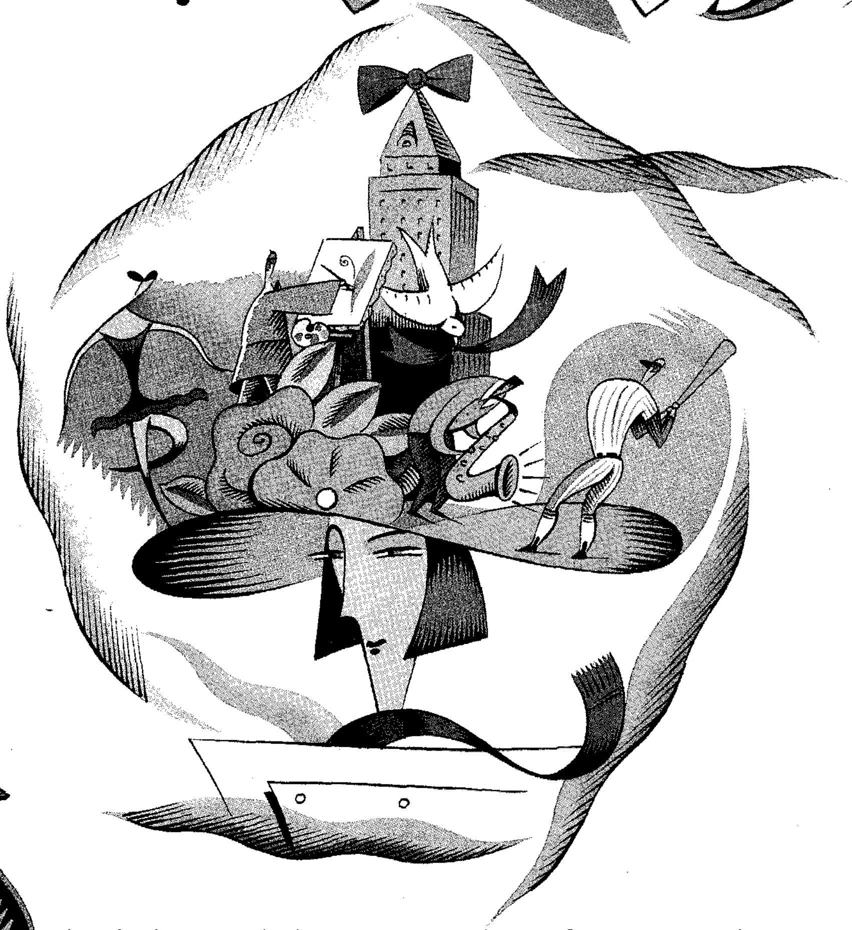
THIS FACTORY SHOWROOM HAS ONE- AND few-of-a-kind costume-jewelry samples, including earrings, necklaces, bracelets, and pins, at wholesale prices. For example, a large, medieval-looking cuff bracelet set with colored-glass stones, here $105; shoulder-duster earrings with tassels and topaz-colored stones, here $45; many-faceted-stone button earrings, here $20; Greek-style group featuring golden chains and white frosted beads includes a chain with amphora pendant, here $30, and acanthus-leaves earrings, here $19; silvery resort group with blue, green, orange, and frosted stones includes hoop earrings with dangling resin stones, here $23; 4-strand bracelet and matching necklace with tassel, here $30 each; marbleized plastic bangles, here $14; and cast-pewter earrings, here $12.50. Checks accepted; no credit cards; all sales final. *Ben-Amun, floor 12A, 246 W. 38th St. (944-6480); Tues.–Thurs. noon-6 p.m.; 3/26–28.* ■


Spring City Weekends
Hotel & Events Guide
LEWIS

Spring City Weekends

Hotel & Events Guide

by Lawrence Allen



Spring in New York City blooms with the freshness and excitement of a new season. The Easter Parade and Macy's Flower Show begin the festivities; the Mets and the Yankees take the field; and the city's cultural institutions unveil their latest offerings. It's an ideal time for out-of-towners to visit—and for locals to take advantage of spring weekend hotel packages for a romantic retreat.

Whether one is a New Yorker or a visitor, the new season is an invitation to resume favorite pastimes or do something different and experience the city in new ways. A good way to refresh one's view of Manhattan is to step off the island and take it in by boat. Circle Line Sightseeing Yachts (212-563-3200) has three-hour excusions around the city. Circle Line Statue of Liberty Ferry (212-269-5755)

◆ ◆ ◆

ALLAN HORING
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INKWELL, INC.
DESIGN PRODUCTION

ILLUSTRATION BY
TIM LEWIS

offers service to the Statue of Liberty and Ellis Island, where the largest restoration in the nation's history was recently completed. The new Immigration Museum there (212-363-3200) provides a window into the city's people and past.

March 22 through April 4, the Easter Show returns to Radio City Music Hall (212-247-4777). Last year marked the debut of an all-new, 90-minute extravaganza complete with the Rockettes, music, opulent costumes, and colorful sets—all emceed by the Easter Bunny. Tickets cost $32 and $27.

Another spectacular, Ringling Bros. and Barnum & Bailey Circus (212-307-7171), is at Madison Square Garden through April 28. David Larible is the first clown ever to headline the show. More circus fun is available in free performances by the Pickle Family Circus April 14 and the Flying Karamazov Brothers April 21 at the Winter Garden at the World Financial Center (212-945-0505), which presents free events throughout the spring.

For local baseball fans, the Mets lead off with a preseason exhibition game at Shea Stadium (718-507-8499) on April 6 against the Toronto Blue Jays. The Mets' official opener is April 8 with the Philadelphia Phillies. The Yankees' first home game of the season is on April 15 with the Chicago White Sox (212-293-6000).

Horse-racing enthusiasts can enjoy the Thoroughbreds at Aqueduct Race Track (718-641-4700) in Queens through May 6 and at Belmont Park Race Track (516-488-6000) in Nassau beginning May 8. For those who prefer to do their own riding, however, Manhattan's Claremont Riding Academy (175 West 89th Street, 212-724-5100) has some fine mounts, which qualified riders can take along the trails of Central Park ($30 per hour, reservations recommended).

GREAT PERFORMANCES

In the performing arts, as always, the city has an abundance of spring offerings—in small music and performance spaces clustered downtown, as well as the more established uptown and Broadway theaters.

Carnegie Hall (212-247-7800) is celebrating its centennial this spring, with a week of concerts culminating in a gala on May 5. Zubin Mehta and the New York Philharmonic, James Levine, Yo-Yo Ma, Isaac Stern, and others will perform.

Concerts at Lincoln Center's Avery Fisher Hall (212-874-2424) include Musica Sacra April 19, and a Caribbean Festival May 11-12. The Metropolitan Opera (212-362-6000) is having its season premiere of *Tosca* on March 30, with Placido Domingo conducting and Maria Guleghina in the title role. Mozart's *La Clemenza di Tito* premieres April 8.

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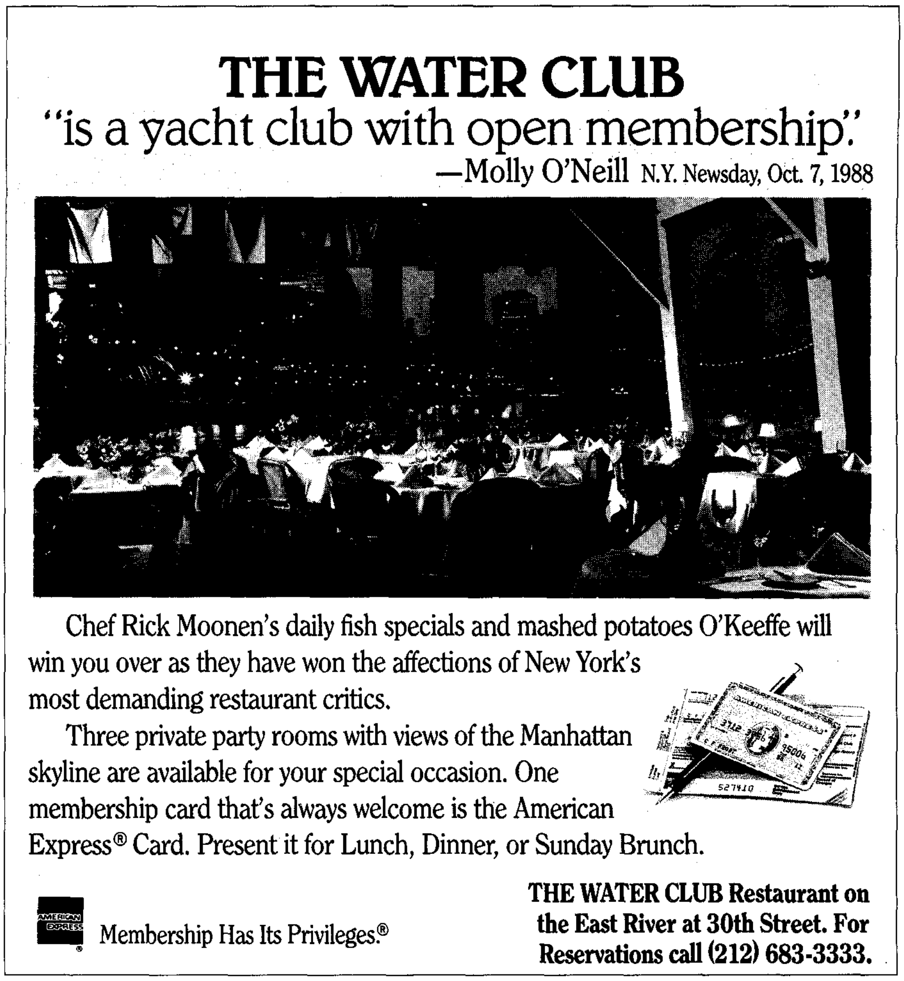

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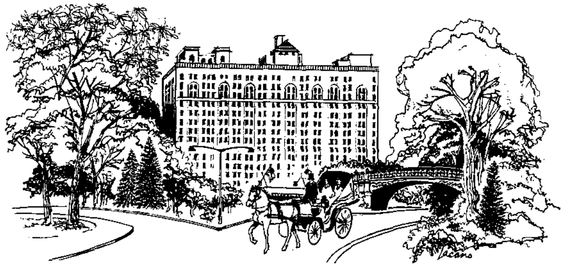

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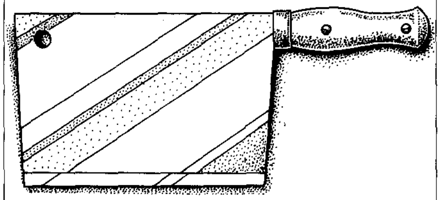

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Spring Rocks the Docks April 3 through May 22 at the Pier 17 atrium at South Street Seaport (212-SEAPORT). This series of free three-hour jazz concerts features such artists as Noel Pointer, Full Circle, and Sherry Winston. The concerts are held Wednesday evenings from 6 to 9 P.M.

Spring is also the time to dine and shop outdoors, and the South Street Seaport is a pleasant choice for both. Two miles upriver, the Water Club (212-683-3333) has an outdoor deck that opens in mid-April. For those who prefer indoor activities, 575 The Center of Fifth (212-986-4676) is a four-level luxury shopping atrium at 47th Street with an array of specialty shops.

MUSEUM MILES

New York's museums and art galleries are among its richest resources, and all have special shows for spring. At the Whitney Museum of American Art (212-570-3676), "The Drawings of Jasper Johns" show is on view through April 7, and the always controversial Whitney Biennial Exhibition opens April 19.

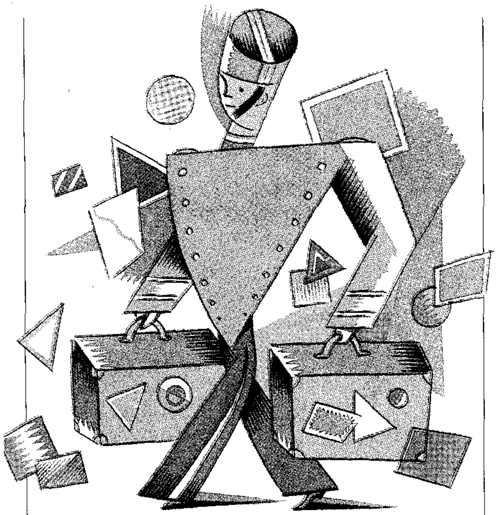
Spring shows at the Metropolitan Museum of Art (212-535-7710) include "The Fauve Landscape" (through May 5), with works by Matisse, Derain, and Braque; a large exhibit of the works of 19th-century French painter Eugène Delacroix, opening April 10; and masterpieces of classical Indonesian sculpture, which opens April 27.

At the Museum of Modern Art (212-708-9480), highlights include a retrospective of Russian avant-gardist Liubov Popova, on view through April 23, a major survey of "Art of the Forties," with 275 works from the museum's collection, which runs through April 30, and "Seven Master Printmakers," opening on May 16, featuring works by Dine, Hockney, Johns, Stella, Rauschenberg, and Lichtenstein.

Many of the city's attractions are relatively inexpensive or free. A detailed calendar of spring events is available from the New York Convention & Visitors Bureau (212-397-8222).

One of the chief pleasures of a spring city weekend can be unwinding in one of New York's fine hotels. Almost all offer reduced weekend rates, and special packages are widely available. The following guide includes these rates (available for one or more nights, usually Friday and Saturday, and often Thursday, Sunday with previous arrival, and holidays).

General room rates, facilities, and features are also listed. The number of rooms includes suites. The range of general rates begins with the lowest weekday price for a single room and includes doubles and most suites. All prices are based on double occupancy, unless otherwise specified, and are subject to availability.



DIRECTORY

PACKAGES UNDER $150 PER NIGHT

THE BARBIZON
140 East 63rd Street
800-223-1020

This is the former Barbizon Hotel for Women, which originally opened in 1927 and counted Grace Kelly and Liza Minnelli among its glamorous guests. The renovated Barbizon Tower has two- and three-bedroom suites with geometric mirrors, glass dining tables, and large terraces with spiraling Moorish columns. Weekend package rates range from $135 to $195 per night. **Rooms:** 343. **Rates:** $99–$450. **Features:** Concierge, 24-hour room service.

DORAL COURT
130 East 39th Street
800-624-0607

Oversize rooms with private entry foyers, walk-in closets, separate vanity areas, and dressing alcoves are hallmarks here. The basic weekend package ($129 per night) includes parking, complimentary use of the Doral Fitness Center, and exercise bikes on request. The Honeymoon package is $250 per night, available any day of the week. **Rooms:** 199. **Rates:** $160–$450. **Features:** Room service, valet service; suites with balconies and kitchens; Courtyard Cafe.

DORAL PARK AVENUE
70 Park Avenue at 38th Street
800-847-4135

A recently completed $13-million renovation has given this intimate hotel a new look. The hotel's Doral Attitude package is $130 per night. An unusual Helicopter package ($190 for one night, $310 for two nights) includes a whirlybird tour of the Empire State Building, the World Trade Center, and the Statue of Liberty. **Rooms:** 188. **Rates:** $185–$825. **Features:** Marble bathrooms, hairdryers, minibars, VCRs; concierge, room service, valet service; use of Doral Fitness Center; Odyssey Lounge, Saturnia Restaurant.

THE DRAKE SWISSÔTEL NEW YORK
440 Park Avenue at 56th Street
800-DRAKE-NY

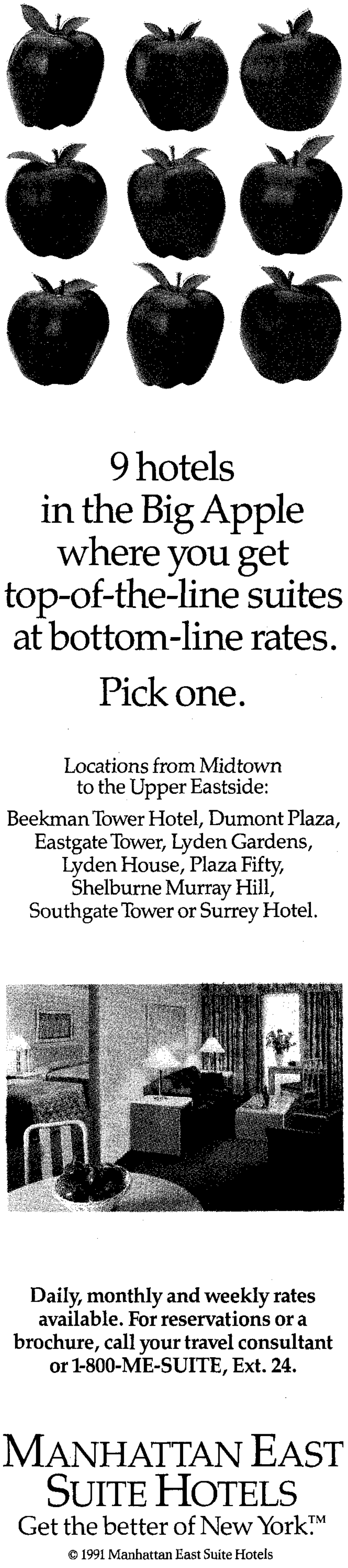
More than $50 million was recently spent on redesign and renovation. A separate Park Avenue entrance and paneled lobby bar have been added, and the Cafe Suisse has been enlarged. A reduced weekend rate is $149 per night. Up to two children can stay for free with parents. **Rooms:** 622. **Rates:** $215–$485. **Features:** Three two-line phones with dataports; 24-hour concierge, 24-hour room service, multilingual staff, valet service, valet parking, free limousine service to Wall Street; access to Atrium health club; Restaurant Lafayette, the Drake Bar, where pianist-composer Jimmy Roberts performs his eclectic selections.

THE RADISSON EMPIRE HOTEL
44 West 63rd Street
800-333-3333

Directly across from Lincoln Center and a block away from Central Park, the Empire is offering its winter special rate through April 7 ($125 per night, any day of the week). The Empire Club weekend package ($140 per night) includes free parking, continental breakfast in the Empire Club, and use of the health club. **Rooms:** 375. **Rates:** $150–$270. **Features:** Bathrooms with heated towel racks, hairdryers, and phones, two-line phones with dataports, CD and cassette players, VCRs; 24-hour room service, valet service, valet parking; the Empire Grill, the Empire Grill Lounge.

HOTEL MACKLOWE
145 West 44th Street
800-44-INSIDER

The innovative Insider Program offers a variety of packages, many ideal for families or a single parent and child: the Saturday in the Park weekend ($430 for two nights), for example, features a standard double room, a tour of Central Park, horseback riding at the Claremont Riding Academy, tickets to the Central Park Zoo and the Carousel, and rowboat rental from the Loeb Boathouse. The basic weekend package is $143 per night. **Rooms:** 638. **Rates:** $185–$225. **Features:** Marble bathrooms, minibars; 24-hour concierge, 24-hour room service, valet service, valet parking; fully equipped health club with private trainers; Restaurant Charlotte.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212-751-5710

Beekman Tower
First Avenue
At 49th Street
212-355-7300

Shelburne Murray Hill
303 Lexington Avenue
At 37th Street
212-689-5200

Southgate Tower
371 Seventh Avenue
At 31st Street
212-563-1800

Surrey Hotel
20 East 76th Street
212-288-3700

The newly renovated Beekman Tower—one of this hotel chain's nine all-suite properties—contains a health club, the Zephyr Grill, and the Top of the Tower indoor-outdoor lounge. With the exception of the Surrey and Beekman, where rates are higher, weekend specials range from $105 per night for a studio suite to $245 per night for up to six people in a two-bedroom suite. **Rooms:** Total of 1,860 suites and 76 rooms. **Rates:** $150–$500. Monthly and promotional rates available. **Features:** Baby-sitting, room service in most, multilingual staff, valet service; exercise facilities (in 4 locations); laundry rooms.

THE MAYFLOWER HOTEL ON THE PARK
15 Central Park West at 61st Street
800-223-4164

Rooms with park views can be requested at this hotel in the vicinity of Lincoln Center. The 17th-floor suites, which all have wraparound terraces ideal for city gazing or small parties, begin at $300 per night on the weekends. Other weekend packages range from $130 to $175 per night. **Rooms:** 377. **Rates:** $123–$275. **Features:** Rooms with refrigerator and serving pantry; room service, valet service; Conservatory Restaurant & Cafe. Small pets allowed.

OMNI PARK CENTRAL HOTEL
870 Seventh Avenue at 55th Street
800-THE-OMNI

The Omni is located across the street from Carnegie Hall and just three blocks away from Central Park. Many of the rooms have balconies and some have park views. The hotel's Manhattan Package ($119 per night) is available throughout the week. Children under 12 stay free in their parents' room. The Suite Package ($179 per night) offers a two-room suite for up to four people. **Rooms:** 1,450. **Rates:** $175–$350. **Features:** Marble bathrooms; 24-hour concierge, room service, multilingual staff, valet service, valet parking; pharmacy, theater-ticket and tour desk; Lobby Cafe, Nicole Brasserie de Paris, Notes Bar.

THE PARAMOUNT
235 West 46th Street
212-764-5500

With walls of gray Venetian plaster and skewed furnishings in bold colors, the stage set–like lobby designed by Philippe Starck for this fanciful midtown resort appeals to those with a high sense of style. Special weekend rates begin at $90 for a double. A deluxe room with continental breakfast and a complimentary video or parking is $150 per night. **Rooms:** 610. **Rates:** $90–$300. **Features:** VCRs; baby-sitting, 24-hour concierge, room service, valet service; children's play area, health club, movie theater, video library; Dean & DeLuca espresso bar, Mezzanine restaurant.

Checkerboard carpeting graces the Philippe Stark–designed lobby of the Paramount hotel.

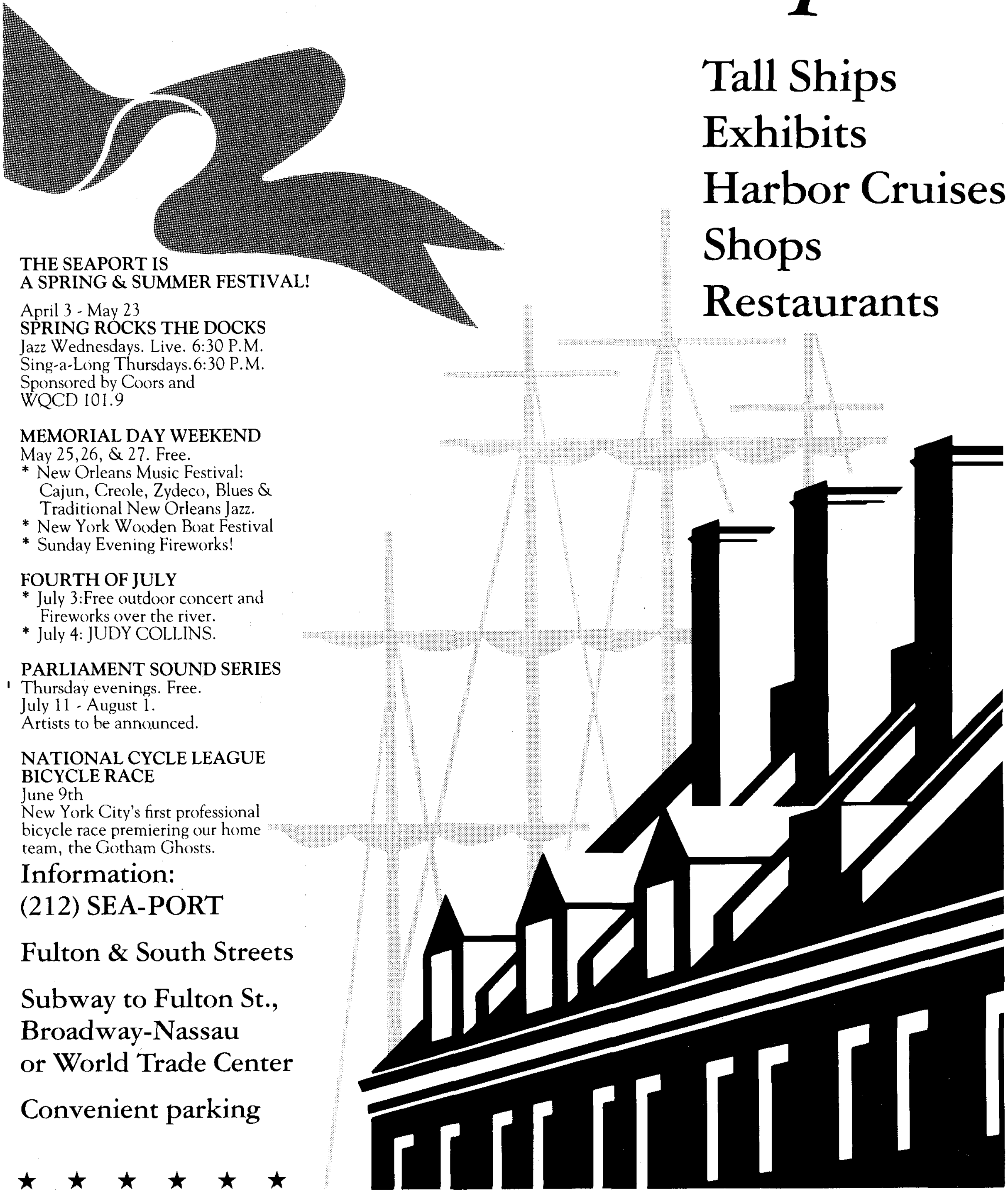
ST. MORITZ ON THE PARK
50 Central Park South
800-221-4774

The hansom cabs are in hailing distance of this parkside hotel, which has long been the home of Rumpelmayer's—that pink confection of an ice cream parlor-and-restaurant—and Café de la Pâix, the lively bistro with sidewalk service in the warmer months. Special weekend rates begin at $95 per night for a standard room, $185 for a suite, with no frills. **Rooms:** 680. **Rates:** $95–$700. **Features:** Some suites with terraces, many rooms with park views; multilingual staff, valet service, valet parking; World Bar.

SHERATON CENTRE HOTEL & TOWERS
811 Seventh Avenue at 53rd Street
800-223-6550

This 50-story flagship property is within walking distance of theaters, museums, Radio City Music Hall, and Rockefeller Center. Guests may use the swimming pool across the street at the Sheraton City Squire. The weekend rate is $99 per night (American breakfast available), with late checkout on Sunday. **Rooms:** 1,800. **Rates:** $139–$225. **Features:** Marble bathrooms; 24-hour concierge, room service, multilingual staff, 24-hour valet service, valet parking; theater-ticket desk; Caffé Fontana, Piano Bar, Colombian Coffee House.

South Street Seaport Museum & Marketplace



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- New York Wooden Boat Festival
- Sunday Evening Fireworks!

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THE HELMSLEY PALACE
455 Madison Avenue and 50th Street
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The restored 1882 Villard Houses serve as the public rooms of this towering 55-story hotel located near St. Patrick's Cathedral, Rockefeller Center, and Fifth Avenue shopping. Weekend rates begin at $190 per night. The Royal weekend package ($260 per night) includes pre-theater dinner for two in Le Trianon restaurant. **Rooms:** 963. **Rates:** $230–$950. **Features:** Two-line dataport phones, phone in bathroom, refrigerator in room, shoeshine machines; suites with full kitchens and dining areas; concierge, 24-hour housekeeping and room service, multilingual staff, valet service; Harry's New York Bar, Hunt Bar.

THE HELMSLEY PARK LANE
36 Central Park South
800-221-4982

Guests staying during the Easter holiday (March 28–April 1) receive a complimentary Easter basket; mothers get a box of Godiva chocolates for their special day (May 9–12). The weekend rate is $164 per night. **Rooms:** 640. **Rates:** $195–$860. **Features:** Phone in bathroom, two-line phones with dataports, refrigerator in room; 24-hour concierge, 24-hour room service, valet service, valet parking, multilingual staff; Harry's New York Bar, Park Room restaurant.

HOLIDAY INN CROWNE PLAZA
1605 Broadway at 49th Street
800-HOLIDAY

This flagship of Holiday Inn Worldwide towers 46 stories above Times Square. The weekend Stress Reduction package is $159 per night. Special theater packages are also available, such as a *Miss Saigon* package that includes a pre-theater Vietnamese dinner and tickets to the show. **Rooms:** 770. **Rates:** $185–$850. **Features:** Marble bathrooms, minibars; 24-hour concierge, 24-hour room service, valet service, valet parking; fitness center with indoor pool; Balcony Café, the Broadway Grill, the Lobby Bar, Samplings bar. Pets allowed.

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
800-327-0200

Weekend guests can enjoy the Barclay restaurant's Sunday brunches with different international themes and piano accompaniment, as well as complimentary use of the fitness facility. A variety of special weekend packages are available, ranging in price from $169 to $265. **Rooms:** 692. **Rates:** $225–$900. **Features:** Minibars, video checkout and phone messages; 24-hour multilingual concierge and room service, valet parking; Bar One Eleven, the Terrace restaurant.

THE LOMBARDY
111 East 56th Street
800-223-5254
Built in 1926 by William Randolph Hearst, the Lombardy has been completely renovated over the past two years. The hotel's Laurant Restaurant serves Provençal cuisine. The Lombardy offers the same basic rate throughout the week; monthly and corporate rates are also available. **Rooms:** 125. **Rates:** $175–$400. **Features:** Marble bathrooms, serving pantries; concierge, room service, multilingual staff, valet service, valet parking.

NEW YORK MARRIOTT EAST SIDE
525 Lexington Avenue at 49th Street
800-228-9290
Formerly the Halloran House, this recent acquisition by the Marriott chain has just undergone a $25-million total renovation. The Two for Breakfast package ($159 per night) includes valet parking and full American breakfast served in the room or the Shelton Grille. **Rooms:** 665. **Rates:** $195–$450. **Features:** Concierge, room service, valet service, valet parking; the Crest Lounge, Biff's Place restaurant-bar.

THE NEW YORK MARRIOTT MARQUIS
1535 Broadway at 45th Street
800-228-9290
Right in the heart of the theater district, this hotel with a 50-story atrium offers a number of special packages. The Breakfast on Broadway package is $159 per night; the Landmark with a View package ($225 per night, available Sat.) includes Sunday brunch at the View, New York's only revolving rooftop restaurant. **Rooms:** 1,874. **Rates:** $195–$450. **Features:** Two phones in each room; video express checkout and message service, 24-hour room service, concierge level with special amenities; health club, beauty salon; Atrium Café, Clock Lounge, Encore restaurant, JW's Steakhouse, Broadway Lounge.

MORGANS
237 Madison Avenue at 37th Street
800-334-3408
This small Murray Hill hotel with stylish interiors by Andrée Putman attracts an international crowd from the music and fashion worlds. Mapplethorpe's luscious photographs of flowers adorn the bedroom walls here. The weekend package ($150 per night for a double, $190 per night for a one-bedroom suite) includes a breakfast buffet with bagels, granola, yogurt, and fresh juice. **Rooms:** 154. **Rates:** $180–$400. **Features:** Down

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PARC FIFTY ONE
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152 West 51st Street
800-338-1338
The French-country and Art Deco furnished guest rooms all have marble foyers, sitting areas, and king size beds. The Parc's Premier Suite Performance weekend package is $195 per night; $175 with a deluxe room. **Rooms:** 178. **Rates:** $255–$925. **Features:** Marble bathrooms, two televisions, VCRs; 24-hour multilingual concierge service, 24-hour room service, valet unpacking and packing services, valet parking, free limousine service to Wall Street; Lobby Lounge.

LE PARKER MERIDIEN
118 West 57th Street
800-543-4300
A new voice-mail system enables guests to leave outgoing messages, as well as retrieve incoming messages from anywhere inside or outside the hotel. The concierge can make travel arrangements 24 hours a day and issue airline tickets and boarding passes instantly. The special weekend rates range from $150 to $210 per night. **Rooms:** 700. **Rates:** $200–$650. **Features:** Marble bathrooms with phones, video checkout; babysitting, concierge, 24-hour room service, multilingual staff, valet service, valet parking; Club La Raquette, Bar Montparnasse, Le Patio buffet.

THE RITZ-CARLTON
112 Central Park South
800-241-3333
The Ritz-Carlton now has an Executive Shopping Service in conjunction with Bergdorf Goodman. Between 8 A.M. and 6 P.M. (Monday through Saturday), the concierge will arrange to have items from either of Bergdorf's New York stores promptly delivered to the hotel, even if it's only a pair of socks. Upon request, personal shoppers will also escort hotel guests on shopping expeditions before or after regular store hours. Weekend rates range from $170 to $325. **Rooms:** 228. **Rates:** $190–$900. **Features:** Two-line phones; concierge, 24-hour room and valet service, multilingual staff; access to Club La Raquette; Jockey Club bar.

THE ROYALTON
44 West 44th Street
212-869-4400
Designer Philippe Starck's offbeat furnishings have helped establish the lobby of this two-year-old renovated property as a meeting

place for people in the film and publishing businesses. Weekend package rates begin at $160 per night; candlelight, bubble bath, and fresh orchids accompany the five-foot steeping tubs. **Rooms:** 157. **Rates:** $195–$370. **Features:** 24-hour concierge, 24-hour room service, turn-down service, valet service, valet parking; stereo TVs, VCRs, and cassette decks; book and videotape libraries; "44" restaurant, the "44" Round Bar, Lobby Bar.

THE STANHOPE
995 Fifth Avenue at 81st Street
212-288-5800
This landmark hotel opposite the Metropolitan Museum of Art has been restored from its lobby to its guest rooms. Several two-night weekend packages are available, ranging from $195 to $295 per night. **Rooms:** 57 rooms and 84 suites. **Rates:** $245–$800. **Features:** VCRs, CD players, minibars; 24-hour concierge, 24-hour room service, 24-hour valet service; florist; free limousine service to midtown and theater district weekdays; the Dining Room, Gerard's lounge, Le Salon tea room, the Terrace sidewalk cafe.

THE WALDORF-ASTORIA AND TOWERS
301 Park Avenue at 50th Street
800-HILTONS
Included in the recent $200-million renovation is a new fitness center with a full complement of equipment, including Nautilus machines, StairMasters, and treadmills. The BounceBack Weekend rate is $159 per night. A no-frills Easter Special ($175 per night) is available through April 8. **Rooms:** 1,692. **Rates:** $240–$2,500. **Features:** 24-hour concierge, 24-hour room service, multilingual staff, valet service, valet parking; theater desk, tour desk, barbershop, shops; Bull and Bear restaurant, the Waldorf Cocktail Terrace, Inagiku Japanese restaurant, Oscar's coffee shop, Peacock Alley restaurant, Sir Harry's bar.

THE WESTBURY HOTEL
15 East 69th Street
800-321-1569
Guests can now take advantage of the recently completed fitness facility and the new Shoppers' Passport program, which provides discounts of up to 15 percent or a complimentary gift for guests at nearly 50 area shops, including Cartier, Frette, Pierre Deux, and Jaeger. Weekend rates begin at $175 per night and rise to $325. **Rooms:** 231. **Rates:** $240–$2,000. **Features:** Marble bathrooms with phones, hairdryers, and terrycloth robes, minibars, two-line phones; 24-hour concierge, 24-hour room service, multilingual staff, valet service; fitness center; the Polo Restaurant and Lounge.

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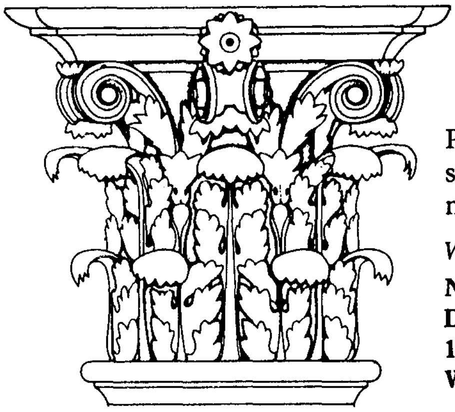

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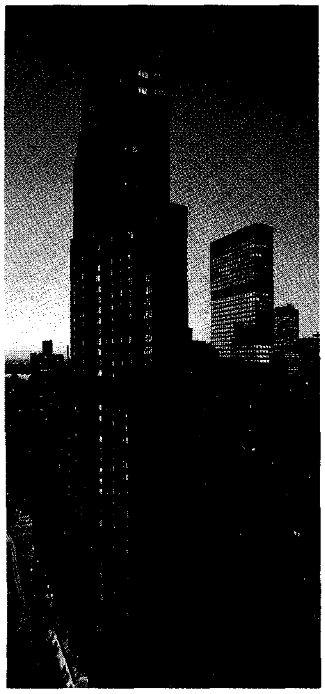

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THE MARK
25 East 77th Street
800-THE-MARK
The U.S. flagship of the Rafael Group has Italian neoclassical suites with 18th-century Piranesi prints, wool carpets, and feather pillows on the beds. The Museum Weekend ($295 per night; $395 for a suite) includes admission to the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Frick Collection, all within a few blocks of the hotel. **Rooms:** 180. **Rates:** $295–$715. **Features:** Marble bathrooms, kitchenettes in most rooms, two-line phones, full-length tubs, VCRs; 24-hour concierge, 24-hour room service, multilingual staff, valet service; Mark's restaurant.

THE MAYFAIR REGENT
610 Park Avenue at 65th Street
212-288-0800
Home of Le Cirque restaurant, the Mayfair Regent has recently undergone a $30-million renovation. New features include a computer telephone system that provides each guest with four lines, and a fitness center with a putting facility. (Putters, putting machines, and golf balls are available for practice in the privacy of one's room.) The Suite Weekend package is $295 per night. **Rooms:** 200 guest rooms (including 27 long-term residences). **Rates:** $265– $1,300. **Features:** Marble bathrooms, walk-in closets, dataport phones, VCRs; 24-hour concierge, manned elevator service, 24-hour room service, valet service; the Lobby Lounge. Small pets allowed.

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
212-247-2200
The tri-level Peninsula Spa has state-of-the-art fitness equipment, a glass-enclosed pool, and a spacious wraparound sun deck overlooking Fifth Avenue. A full range of body and skin-care treatments are available, including facials and scalp massage. The Peninsula Spa Weekend ($305 for superior, $320 for deluxe for one night) includes a massage, unlimited use of spa facilities, and continental breakfast in the Adrienne restaurant. Other weekend packages range from $225 to $300 per night. **Rooms:** 250. **Rates:** $250–$850. **Features:** Marble bathrooms, minibars, two-line phones; 24-hour concierge, 24-hour room service, valet service, valet parking; Adrienne restaurant, Le Bistro d'Adrienne, the Gotham Lounge, the Pen-Top Bar and Terrace.

THE PLAZA
768 Fifth Avenue at Central Park South
800-759-3000
Beginning April 5, the Plaza will offer *Miss Saigon* weekend packages that include two choice tickets to the show. Prices start at $650, which includes deluxe room for one night, pre-theater dinner in the Edwardian Room, and transportation to and from the theater. Other packages are also available. **Rooms:** 807. **Rates:** $245–$1,500. **Features:** Marble fireplaces in some of the rooms, marble bathrooms with heated towel racks, Chanel toiletries; 24-hour concierge, 24-hour room service, valet service, valet parking; use of nearby health clubs; first-run movie theater; Edwardian Room, Oak Bar, Oak Room, Oyster Bar, Palm Court, Trader Vic's.

HÔTEL PLAZA ATHÉNÉE
37 East 64th Street
800-447-8800
This European-style enclave on the East Side features a lobby with hand-painted tapestries and French antique furnishings, French country-style accommodations, and the Le Régence dining room. Weekend specials range from $230 to $325. **Rooms:** 160. **Rates:** $245–$1,100. **Features:** Marble bathrooms with hairdryers, scales, and phones, pantries with sinks and small refrigerators in most rooms; 24-hour concierge, 24-hour room service, turn-down service, valet service, valet parking; access to the Vertical Club.

The Rihga Royal's Halcyon restaurant seats 120 and has a whimsical trompe-l'oeil ceiling mural.

RIHGA ROYAL HOTEL
151 West 54th Street
800-937-5454
This new 54-story, suites-only hotel, the tallest in Manhattan, boasts panoramic views and a contemporary design. Guests have free access to the fitness center. A Super Saver rate on a one-bedroom suite is $225 per night. Special Broadway theater packages are also available through travel agents Sutherland Hit Show Tours (212-532-7732) and Super Cities (800-633-3000). **Suites:** 500. **Rates:** $260–$700. **Features:** Marble bathrooms, computer and fax capabilities, three phones per suite, VCRs; 24-hour concierge, 24-hour room service, multilingual staff; Halcyon restaurant. ●

A Complete Entertainment Guide for Seven Days Beginning

MARCH 27

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 4/10: *L'Ange*; *Rehearsals for Extinct Anatomies.* #2—Through 4/4: "From Astro Boy to Akira: Japanese Fantasy Animation." 3/27–28: *Robotech: The Movie.* 3/29–4/2: *Twilight of the Cockroaches.* #3—Through 4/4: *Paris is Burning.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Teenage Mutant Ninja Turtles II.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*City Zero.* #2—*Iron and Silk.* #3—*Ay, Carmela!* #4—*Cyrano De Bergerac.* #5—*Shadow of China; Teenage Mutant Ninja Turtles II.* #6—*La Femme Nikita.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 3/28: *The Grifters*. Opening 3/29: *The Five Heartbeats.* #2—*The Silence of the Lambs.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Guilty by Suspicion.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Doors.* #2—*If Looks Could Kill.* #3—*Sleeping With the Enemy.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 3/27: *The Scarlet Empress* (1934); *The Devil is a Woman* (1935). 3/28: *The Shopworn Angel* (1938); *The Shop Around the Corner* (1940). 3/29–30: *The Lady From Shanghai* (1948); *Gilda* (1946). 3/31: *The Big Heat* (1953); *Beyond a Reasonable Doubt* (1965). 4/1: *Through a Glass Darkly* (1961); *The Silence* (1963). 4/2: *A Fistful of Dollars* (1964); *The Good, the Bad, and the Ugly* (1967).

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Fantasia.* #2—*Superstar: The Life and Times of Andy Warhol.* #3—*Julia Has Two Lovers.* #4—*Mr. and Mrs. Bridge.* #5—*The Field*. Opening 3/29: *American Blue Note.*

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). Through 3/30: *C'est la Vie* (1990); *Pauline at the Beach* (1983). 3/31–4/2: *The Icicle Thief* (1990); *My 20th Century* (1989).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Class Action.* #2—Through 3/28: *The Hard Way.* Opening 3/29: *Career Opportunities.*

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988).

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Heaven and Earth.* #2—*Hamlet.* #3—*GoodFellas.* #4—*Song of the Exile.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Teenage Mutant Ninja Turtles II.* #2—*Guilty by Suspicion.* #3—*The Silence of the Lambs.* #4—*The Perfect Weapon.* #5—*Dances With Wolves.* #6—*The Silence of the Lambs.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone.* #2—Through 3/28: *Awakenings.* Opening 3/29: *Warlock.* #3—*If Looks Could Kill.* #4—Through 3/28: *King Ralph.* Opening 3/29: *Career Opportunities.* #5—*Mr. and Mrs. Bridge.* #6—*The Grifters.* #7—*The Hard Way.* #8—*Sleeping With the Enemy.* #9—*Class Action.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 3/28: *Closet Land.* Opening 3/29: *The Five Heartbeats.* #2—Through 3/28: *GoodFellas.* Opening 3/29: *Career Opportunities.* #3—*New Jack City.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *My Heroes Have Always Been Cowboys.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Teenage Mutant Ninja Turtles II.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Perfect Weapon.* #2—*New Jack City.* #3—*The Silence of the Lambs.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). Through 3/28: *Sleeping With the Enemy.* Opening 3/29: *Career Opportunities.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Scenes From a Mall.* #2—*Class Action.* #3—*The Long Walk Home.* #4—*The Field.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Class Action.* #2—Through 3/28:

The Hard Way. Opening 3/29: *Warlock*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Teenage Mutant Ninja Turtles II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*L.A. Story*. #2—*Sleeping With the Enemy*. #3—*If Looks Could Kill*. #4—*GoodFellas*. #5—*Guilty by Suspicion*. #6—*If Looks Could Kill.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Perfect Weapon.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Silence of the Lambs*. **EMBASSY 3**—*The Godfather Part III*. **EMBASSY 4**—*Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City*. #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Long Walk Home*. #2—*The Hard Way*. #3—*Home Alone*. #4—Through 3/28: *King Ralph*. Opening 3/29: *My Heroes Have Always Been Cowboys; Career Opportunities*. #5—*Closet Land*. #6—*Mr. and Mrs. Bridge.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Fantasia.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Iron and Silk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Scenes From A Mall*. #2—*The Long Walk Home.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mister Johnson.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 3/24–4/30: "À la Femme Française." 3/27–28: *Les Enfants du Paradis* (1944–45). 3/29–30: *Entre Nous* (1983); *À Nos Amour* (1984). 3/31–4/1: *Les Liaisons Dangereuses* (1960); *The Story of Adele H.* (1975). 4/2–3: *L'Adolescente* (1979); *The Slap* (1976).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). Through 3/28: *Awakenings*. Opening 3/29: *Career Opportunities.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 3/28: *The Perfect Weapon*. Opening 3/29: *Warlock*. #2—Through 3/28: *New Jack City*. Opening 3/29: *Warlock.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action*. **CORONET**—*The Hard Way.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Grifters.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life*. **CINEMA II**—*Guilty by Suspicion*. **CINEMA THIRD AVE.**—*Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors*. #2—*If Looks Could Kill.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *True Colors.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs*. #2—*Teenage Mutant Ninja Turtles II.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teenage Mutant Ninja Turtles II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Guilty by Suspicion*. #2—*New Jack City.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—Through 3/28: *The Hard Way*. Opening 3/29: *The Five Heartbeats*. #2—Through 3/28: *The Perfect Weapon*. Opening 3/29: *Warlock.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Open Doors*. #2—*Ju Dou*. #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Hard Way.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Doors*. #2—*Teenage Mutant Ninja Turtles II*. #3—*Teenage Mutant Ninja Turtles II*. #4—*The Silence of the Lambs*. #5—*The Perfect Weapon*. #6—*Guilty by Suspicion.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 3/28: *Awakenings*. Opening 3/29: *Career Opportunities*. #2—Through 3/28: *Sleeping With the Enemy*. Opening 3/29: *Warlock.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 3/28: *If Looks Could Kill*. Opening 3/29: *The Five Heartbeats*. #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Teenage Mutant Ninja Turtles II*. #2—*The Perfect Weapon.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/31: "The Art of Vision: A Stan Brakhage Retrospective." 3/30 at 1: *Sincerity and Duplicity* (1973–80). 3/31 at 1:30: short films by Brakhage; at 2:30: *The Roman Numeral Series* (1979–81); at 3:30: *Confession* (1986); at 4:30: *Tortured Dust* (1984); *Kindering* (1987).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Through 3/27, 28: *Ladies and Gentlemen, The Rolling Stones* (1974), Dir Steve Gebhardt. On going series: "The Young Japanese Cinema Festival." 3/27: Films by Takamine Tsuyoshi: *View of Human Relations; Okinawan Chirudai*. 3/28: Films by Shunichi Nagasaki: *London Calling; Heart Beating in the Dark*. 3/29: Films by Naoto Yamakawa: *The New Morning of Billy the Kid*. "Women in Film." 3/27: *Sleep of Reason*. 3/28: *Blind Spot*. "Essential Cinema" At 6: *Scenes From Under Childhood,* dir. Stan Brakhage; at 8:30: *Entr'acte,* dir. Rene Clair and Francis Picaba; *Un Chien Andalou,* dir. Luis Bunuel; *Land without Bread,* dir. Luis Bunuel.

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/9–29: Screenings of the winning entries of the 25th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077) Screenings 3/27 at Brooklyn Public Library, Grand Army Plaza, include: *Take Me to Your Leaders,* dir. Carol L. Fleisher; *A Boy and His Car,* dir. Mark Ruzin. Screenings 3/29 at Millennium, 66 East 4th Street, include: *Cambodian Doughnut Dreams; This is a Stand-up; Honey and Salt; American Dreaming.*

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/27 at 12:30, 3:15, 6, & 8:45: *Comment Faire l'Amour Avec un Nègre Sans Se Fatiguer (How to Make Love to a Negro Without Getting Tired)* (1989), dir. Jacques Benoit, with Isaach de Bankolé, Maka Kotto, Roberta Bizeau, Myriam Cyr.

HOFSTRA UNIVERSITY—Student Center Theater, North Campus Free. Through 4/16: "Music in Film." 3/26 at 7: *The Magic Flute* (1973), dir. Ingmar Bergman.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 3/22–5/10: "Young Japanese Cinema." 3/29: *Paradise View* (1985); *The Summer Yuki Gave Up Rock Music* (1978).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 3/26–30: "Native American Arts and Crafts." 3/26 at 2: *My Hands are the Tools of My Soul.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 3/29: "The Twenty-Fourth Annual BACA Film and Video Festival." 3/30: *Systems of Authority, Methods of Repression* (1990), dir. Linda Tadic.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 3/26–30, 4/2–6: Roseanne Barr.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 4/30: "Art of the Forties." 3/1: *In Which We Serve* (1942); *Since You Went Away* (1944). 3/2: *Since You Went Away* (1944); *Grapes of Wrath* (1940). Through 5/12: "Ben Franklin Dreams the New World." 4/1–12: "Georg af Klercker." 4/1 at 3: *Reveille* (1917); at 6: *Gypsy Love* (1916). 4/2 at 3: *Calle's New (Under) Clothes* (1916); *The Daughter of the Lighthouse-keeper* (1918); at 6: *Mother-in-Law Goes Out* (1916); *Love's Victory* (1916).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 3/27: *Unfinished Business; Days of Waiting*. 3/28: *Waiting for the Moon*. 3/29–4/2: *Come See the Paradise.*

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. Through 3/31: "New Directors/New Films." 3/27: *Homemade Movie; Outremer*. 3/28: *The Story of Boys and Girls; Ballad of the Sad Cafe*. 3/29: *Outremer; The Birthday Trip*. 3/30: *Ballad of the Sad Cafe; Sirup; Emil & Fifi and Interpretation of Dreams*. 3/31: *Emil & Fifi and Interpretation of Dreams; The Story of Boys and Girls; Atlantic Rhapsody; Sirup*. Presented by the museum (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 3/28: "Viewpoint. . .Psychology on Film." *The Maze* (1971), dir. Robert Young and David Grubin. *Left Brain, Right Brain* (1979), dir. John Basset; *Lilies of the Field* (1963), dir. Ralph Nelson, with Sidney Poitier. **58th Street Branch, 127 E. 58th St.** 3/29: "Love Stories." *Scenic Route.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 4/4:"Schrader by Schrader."

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through

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2/16: "1991 Biennial Film and Video Programs." Times vary, call museum. A selection of tapes and videotapes that give an overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Teenage Mutant Ninja Turtles II.* #2—*New Jack City.* #3—*The Perfect Weapon.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hard Way.* #2—*The Silence of the Lambs.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Class Action.* #6—*The Perfect Weapon.* #7—*Sleeping With the Enemy.* #8—*King Ralph.* #9—*Home Alone.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—Through 3/28: *The Hard Way; If Looks Could Kill.* Beg. 3/29: *The Five Heartbeats.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Teenage Mutant Ninja Turtles II.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*New Jack City.* #4—*The Perfect Weapon.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*If Looks Could Kill.* #2—*Guilty by Suspicion.* #3—*Class Action.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Perfect Weapon.* #6—*The Neverending Story II.* #7—*The Silence of the Lambs.* #8—*Dances With Wolves.* #9—*Home Alone.* #10—*The Hard Way.* #11—*King Ralph.* #12—*New Jack City.* #13—*Sleeping With the Enemy.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Teenage Mutant Ninja Turtles II.* #6—*Guilty by Suspicion.* #7—*Teenage Mutant Ninja Turtles II.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Mr. and Mrs. Bridge; The Silence of the Lambs.* #2—*The Hard Way.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*If Looks Could Kill.* #3—*New Jack City.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Class Action.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Guilty by Suspicion.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Perfect Weapon.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—Through 3/28: *The Doors.* Beg. 3/29: *Warlock.* #3—*The Perfect Weapon.* #4—Through 3/28: *The Hard Way.* Beg. 3/29: *The Five Heartbeats.* #5—*If Looks Could Kill.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Home Alone.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Perfect Weapon.*

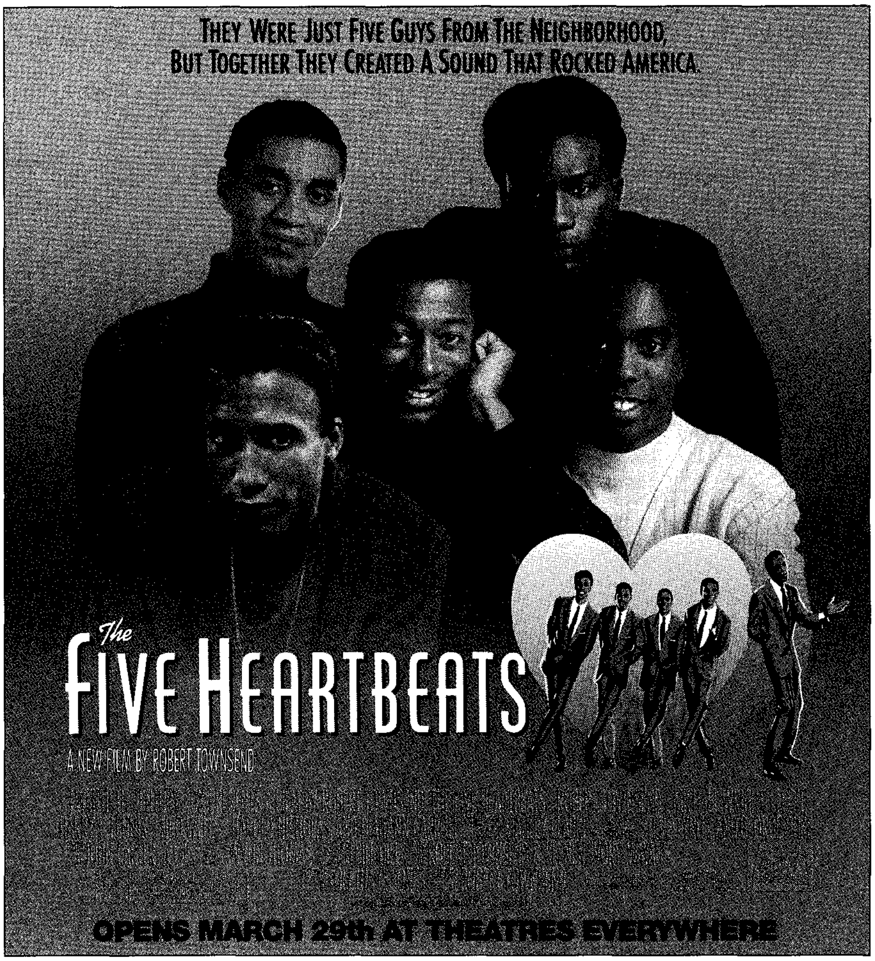
213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Hard Way.* #2—*If Looks Could Kill.* #3—*Guilty by Suspicion.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Career Opportunities.* #3—*New Jack City.* #4—*Class Action.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Perfect Weapon.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Perfect Weapon.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Guilty by Suspicion.* #2— *Sleeping With the Enemy.* #3—Through 3/28: *The Doors.* Beg. 3/29: *Career Opportunities.* #4—*The Hard Way.*



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218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Perfect Weapon.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Teenage Mutant Ninja Turtles II.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Guilty by Suspicion.* #2—*If Looks Could Kill.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Sleeping With the Enemy.* #6—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities.* #7—*The Doors.* #8—*Teenage Mutant Ninja Turtles II.* #9—*Home Alone.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Teenage Mutant Ninja Turtles II.* #2—*New Jack City.* #3—*The Hard Way.* #4—*The Perfect Weapon.* #5—*Teenage Mutant Ninja Turtles II.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 3/28: *The Doors; If Looks Could Kill.* Beg. 3/29: *Career Opportunities.* #3—Through 3/28: *Sleeping With the Enemy.* Beg. 3/29: *The Five Heartbeats.* #4—*The Silence of the Lambs.* #5—*New Jack City.* #6—*The Perfect Weapon.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Awakenings.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—Through 3/28: *The Doors; If Looks Could Kill.* Beg. 3/29: *Career Opportunities.* #4—*Class Action.*

303. CORONA—PLAZA—(639-7722). #1—*Teenage Mutant Ninja Turtles II.* #2—*Three Men and a Little Lady.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*If Looks Could Kill.* #5—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *The Five Heartbeats.* #6—*Home Alone.* #7—Through 3/28: *The Doors; The Hard Way.* Beg. 3/29: *Career Opportunities.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*If Looks Could Kill.* #2—*Awakenings.* #3—*Class Action; Sleeping With the Enemy.* #4—*Guilty by Suspicion.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*Perfect Weapon.* #3—*Teenage Mutant Ninja Turtles II.* #4—Through 3/28: *The Hard Way.* Beg. 3/29: *The Five Heartbeats.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*Guilty by Suspicion.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*My Heroes Have Always Been Cowboys.* #2—*Heaven and Earth.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—Through 3/28: *Home Alone.* Beg. 3/29: *The Five Heartbeats.* #3—Through 3/28: *The Doors.* Beg. 3/29: *Career Opportunities.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—Through 3/28: *Misery; Postcards.* Beg. 3/29: *Home Alone.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Mr. and Mrs. Bridge; The Grifters.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Guilty by Suspicion.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—*The Hard Way.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mr. and Mrs. Bridge; The Grifters.* #2—Through 3/28: *The Doors.* Beg. 3/29: *Warlock.* #3—*Home Alone.* #4—*New Jack City.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*The Hard Way.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.* #7—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Warlock.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*If Looks Could Kill; New Jack City.* #2—*The Perfect Weapon.* #3—*Teenage Mutant Ninja Turtles II.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Teenage Mutant Ninja Turtles II.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With The Enemy.* #3—Through 3/28: *The Hard Way; The Doors.* Beg. 3/29: *The Five Heartbeats.* #4—Through 3/28: *If Looks Could Kill.* Beg. 3/29: *Career Opportunities.* #5—Through 3/28: *Guilty by Suspicion.* Beg. 3/29: *Warlock.* #6—*The Perfect Weapon.* #7—*Home Alone.*

320. REGO PARK—DRAKE—(457-4002). *Awakenings; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*New Jack City; Sleeping With the Enemy.* #2—*The Hard Way.*

401. NEW DORP—HYLAN—(351-6601). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Class Action.* #2—*Guilty by Suspicion.* #3—*Sleeping With the Enemy.* #4—*The Perfect Weapon.* #5—*The Silence of the Lambs.* #6—Through 3/28: *If Looks Could Kill.* Beg. 3/29: *Warlock.* #7—*Teenage Mutant Ninja Turtles II.* #8—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities.* #9—*Teenage Mutant Ninja Turtles II.* #10—Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Class Action.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *Dances With Wolves.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Class Action; The Hard Way.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 3/28: *If Looks Could Kill.* Beg. 3/29: *The Five Heartbeats.* #2—Through 3/28: *Home Alone.* Beg. 3/29: *Career Opportunities.* #3—*Sleeping With the Enemy.* #4—*The Hard Way.* #5—*Class Action.* #6—*Guilty By Suspicion.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Hard Way.* #2—*If Looks Could Kill.* #3—*Sleeping With the Enemy.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Perfect Weapon.* #2—*The Doors.* #3—*Sleeping With the Enemy.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Hard Way.* #6—*Dances With Wolves.* #7—*Guilty by Suspicion.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—Through 3/28: *The Hard Way.* Beg. 3/29: *Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Doors.* #4—Through 3/28: *If Looks Could Kill.* Beg.3/29: *The Five Heartbeats.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*

507. GREAT NECK—SQUIRE—(966-2020). #1—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities.* #2—*Guilty By Suspicion.* #3—*Teenage Mutant Ninja Turtles II.*

508. HEWLETT—HEWLETT—(791-6768). *Mr. and Mrs. Bridge; The Grifters.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Silence of the Lambs.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*King Ralph.* #2—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Warlock.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery; Awakenings; GoodFellas.* #2—*Mr. and Mrs. Bridge.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*The Doors.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Dances With Wolves.* #6—*Teenage Mutant Ninja Turtles II.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats.* #2—*Class Action.* #3—*Home Alone.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Dances With Wolves.*

515. MALVERNE—TWIN—(599-6966). #1—*Alice.* #2—*GoodFellas.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Doors.* #2—*Sleeping With the Enemy.* #3—Through 3/28: *The Grifters.* Beg. 3/29: *The Five Heartbeats.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 3/28:. *The Doors.* Beg. 3/29: *Career Opportunities.* #2—*Class Action.* #3—*The Hard Way.* #4—*If Looks Could Kill.* #5—*Home Alone.* #6—*Guilty By Suspicion.* #7—*Teenage Mutant Ninja Turtles II.* #8—*Sleeping With the Enemy.* #9—*The Silence of the Lambs.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Class Action.* #2—*Sleeping With the Enemy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Guilty by Suspicion.* #2—*Teenage Mutant Ninja Turtles II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mr. and Mrs. Bridge.* #2—*The Grifters; King Ralph.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*If Looks Could Kill.* #2—*The Perfect Weapon.* #3—*Heaven and Earth.* #4—*Home Alone.* #5—*My Heroes Have Always Been Cowboys.* #6—*New Jack City.* #7—*Hamlet.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Guilty by Suspicion.* #6—*Mr. and Mrs. Bridge.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*Once Around.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Awakenings.* #5—*Teenage Mutant Ninja Turtles II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Hard Way.* #2—Through 3/28: *If Looks Could Kill.* Beg. 3/29: *Career Opportunities.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Silence of the Lambs.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*The Doors.* #3—*Guilty By Suspicion.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Teenage Mutant Ninja Turtles II.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*If Looks Could Kill.* #2—*Guilty by Suspicion.* #3—*Cadence.* #4—*The Perfect Weapon.* #5—*Home Alone.* #6—*The Neverending Story II.* #7—*Sleeping With the Enemy.* #8—*The Silence of the Lambs.* #9—*Ghost; The Hard Way.* #10—*King Ralph.* #11—*Teenage Mutant Ninja Turtles II.* #12—*GoodFellas.* #13—*Kindergarten Cop; Dances With Wolves.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 3/28: *New Jack City.* Beg. 3/29: *The Five Heartbeats.* #2—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Warlock.* #3—*Teenage Mutant Ninja Turtles II.*

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533. VALLEY STREAM—GREEN ACRES—(561-2100). *#1—The Grifters; Mr. and Mrs. Bridge. #2—Green Card. #3—The Doors. #4—Class Action. #5—L.A.Story. #6—Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). *#1—Mr. and Mrs. Bridge. #2—The Silence of the Lambs* (with Spanish subtitles)

Suffolk County

600. BABYLON—BABYLON—(669-3399). *#1—Class Action. #2—The Hard Way. #3—Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). *#1—The Silence of the Lambs. #2—If Looks Could Kill. #3—The Perfect Weapon. #4—GoodFellas; Dances With Wolves.*

602. BAY SHORE—CINEMA—(665-1722). Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). *#1—Guilty by Suspicion. #2—Teenage Mutant Ninja Turtles II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). *#1—Shipwrecked. #2—The Doors. #3—The Silence of the Lambs. #4—King Ralph. #5—Guilty by Suspicion. #6—Teenage Mutant Ninja Turtles II. #7—If Looks Could Kill. #8—The Hard Way. #9—New Jack City; Class Action. #10—Home Alone. #11—Sleeping With the Enemy; Dances With Wolves. #12—The Perfect Weapon.*

608. COMMACK—MULTIPLEX—(462-6953). *#1—The Hard Way; The Doors. #2—New Jack City; Shipwrecked. #3—The Silence of the Lambs. #4—Teenage Mutant Ninja Turtles II. #5—Class Action. #6—King Ralph. #7—The Perfect Weapon; Home Alone. #8—Guilty by Suspicion. #9—If Looks Could Kill. #10—Awakenings. #11—Sleeping With the Enemy. #12—Dances With Wolves.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). *#1—The Doors. #2—Guilty By Suspicion. #3—Sleeping With the Enemy. #4—The Silence of the Lambs. #5—Teenage Mutant Ninja Turtles II. #6*—Through 3/28: *The Hard Way; New Jack City.* Beg. 3/29: *The Five Heartbeats. #7*—Through 3/28: *If Looks Could Kill.* Beg. 3/29: *Career Opportunities. #8—Home Alone. #9—Class Action. #10—Perfect Weapon.*

611. CORAM—PINE—(698-6442). *#1—Dances With Wolves. #2—Sleeping With the Enemy. #3—If Looks Could Kill. #4—The Hard Way.*

612. EAST HAMPTON—CINEMAS—(324-0448). *#1—Dances With Wolves. #2—Teenage Mutant Ninja Turtles II. #3—The Silence of the Lambs. #4—Class Action. #5—Guilty By Suspicion.*

613. ELWOOD—ELWOOD—(499-7800). *#1—Guilty by Suspicion. #2—The Grifters; Mr. and Mrs. Bridge.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). *#1—Sleeping With the Enemy. #2—Class Action. #3*—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities. #4—Teenage Mutant Ninja Turtles II; The Silence of the Lambs.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). *#1—Sleeping With the Enemy. #2—The Hard Way. #3*—Through 3/28: *Class Action.* Beg. 3/29: *Career Opportunities.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *#1—Guilty by Suspicion. #2—Sleeping With the Enemy. #3—Class Action. #4*—Through 3/28: *The Hard Way.* Beg. 3/29: *Warlock.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 3/28: *Edward Scissorhands.* Beg. 3/29: *Three Men and a Little Lady.*

621. MATTITUCK—MATTITUCK—(298-4405). *#1—Teenage Mutant Ninja Turtles II. #2—Dances With Wolves. #3*—Through 3/28: *Perfect Weapon.* Beg. 3/29: *Career Opportunities. #4—Sleeping With the Enemy. #5—The Silence of the Lambs. #6*—Through 3/28: *The Hard Way.* Beg. 3/29: *Warlock. #7—Sleeping With the Enemy. #8—New Jack City.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/28: *Edward Scissorhands.* Beg. 3/29: *Three Men and a Little Lady.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). *#1—The Doors. #2*—Through 3/28: *Misery; Postcards From the Edge.* Beg. 3/29: *Career Opportunities. #3—Home Alone. #4*—Through 3/28: *New Jack City.* Beg. 3/29: *The Five Heartbeats. #5—Teenage Mutant Ninja Turtles II. #6—Class Action. #7—Perfect Weapon. #8—The Hard Way. #9—Guilty By Suspicion. #10—If Looks Could Kill. #11—The Silence of the Lambs. #12—Dances With Wolves. #13—Sleeping With the Enemy.*

627. PORT JEFFERSON—TWIN—(928-6555). *#1—Teenage Mutant Ninja Turtles II. #2—Guilty by Suspicion.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Grifters.*

631. SAYVILLE—SAYVILLE—(589-0232). *#1*—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Warlock. #2—The Hard Way. #3—Teenage Mutant Ninja Turtles II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/28: *Dances With Wolves.* Beg. 3/29: *Career Opportunities.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). *#1—Perfect Weapon. #2*—Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats. #3—If Looks Could Kill. #4—Sleeping With the Enemy. #5*—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities.*

635. STONY BROOK—LOEWS—(751-2300). *#1—The Silence of the Lambs. #2—Teenage Mutant Ninja Turtles II. #3—The Perfect Weapon.*

636. WEST ISLIP—TWIN—(669-2626). *#1—Dances With Wolves. #2—The Silence of the Lambs.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). *#1—Guilty by Suspicion. #2—The Hard Way.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Teenage Mutant Ninja Turtles II.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). *#1—The Grifters; Guilty by Suspicion. #2—Mr. and Mrs. Bridge.*

702. BRONXVILLE—BRONXVILLE—(961-4030). *#1—Guilty By Suspicion. #2—The Grifters; Mr. and Mrs. Bridge. #3—The Doors.*

703. GREENBURGH—CINEMA 100—(946-4680). *#1—Teenage Mutant Ninja Turtles II. #2—Guilty by Suspicion.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). *#1—The Silence of the Lambs. #2—Mr. and Mrs. Bridge. #3—Heaven and Earth. #4—Sleeping With the Enemy.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). *#1—The Doors. #2—Teenage Mutant Ninja Turtles II. #3—Class Action. #4—Dances With Wolves. #5—The Perfect Weapon. #6—Sleeping With the Enemy. #7—The Silence of the Lambs. #8—The Hard Way. #9—New Jack City. #10—Guilty by Suspicion.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). *#1—Teenage Mutant Ninja Turtles II. #2—The Silence of the Lambs. #3—Guilty By Suspicion. #4—If Looks Could Kill.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). *#1—Teenage Mutant Ninja Turtles II. #2—Class Action. #3—The Hard Way. #4—The Silence of the Lambs. #5—Dances With Wolves.*

712. NEW ROCHELLE—TOWN—(632-9700). *#1—New Jack City. #2—Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). *#1—If Looks Could Kill. #2—The Silence of the Lambs. #3—Dances With Wolves. #4—Guilty by Suspicion.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). *#1—New Jack City. #2—Class Action. #3—The Perfect Weapon. #4—Teenage Mutant Ninja Turtles II.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Hard Way.*

718. RYE—RYE RIDGE—(939-8177). *#1—The Grifters; The Hard Way. #2—Mr. and Mrs. Bridge.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Nasty Girl.*

721. WHITE PLAINS—GALLERIA—(997-8198). *#1—Shipwrecked; The Doors. #2—If Looks Could Kill.*

722. YONKERS—CENTRAL PLAZA—(793-3232). *#1—Class Action. #2—The Perfect Weapon. #3—Home Alone. #4—Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). *#1—The Silence of the Lambs. #2—Teenage Mutant Ninja Turtles II. #3—Sleeping With the Enemy. #4*—Through 3/28: *The Hard Way.* Beg. 3/29: *The Five Heartbeats. #5*—Through 3/28: *New Jack City.* Beg. 3/29: *Career Opportunities. #6—If Looks Could Kill.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). *#1—The Doors. #2—The Silence of the Lambs. #3—Sleeping With the Enemy. #4—Dances With Wolves. #5—Guilty By Suspicion. #6*—Through 3/28: *The Hard Way.* Beg. 3/29: *Career Opportunities. #7—The Neverending Story II; If Looks Could Kill.*

Rockland County

753. NANUET—MOVIES—(623-0211). *#1—The Hard Way. #2—Dances With Wolves. #3—Guilty by Suspicion. #4—Teenage Mutant Ninja Turtles II. #5—The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). *#1—Class Action. #2—The Doors. #3—Dances With Wolves. #4—The Silence of the Lambs. #5—The Hard Way. #6—Sleeping With the Enemy; Shipwrecked.*

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—Teenage Mutant Ninja Turtles II. #2—Guilty By Suspicion.*

757. NYACK—CINEMA EAST—(358-6631). *Class Action.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Teenage Mutant Ninja Turtles II. #2—The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Hard Way.*

764. LAFAYETTE—(357-6030). *Guilty by Suspicion.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—The Silence of the Lambs. #2—The Hard Way.*

801. DANBURY CINE—(743-2200). *#1—Teenage Mutant Ninja Turtles II. #2—Class Action. #3—Guilty by Suspicion.*

802. DANBURY—CINEMA—(748-2923). *#1—Sleeping With the Enemy. #2—The Doors; If Looks Could Kill.*

803. DANBURY—PALACE—(748-7496). *#1—Dances With Wolves. #2—Home Alone. #3—Perfect Weapon.*

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805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Dances With Wolves; The Hard Way.* #2—*If Looks Could Kill.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Doors.* #2—*Class Action.* #3—*Guilty by Suspicion.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Teenage Mutant Ninja Turtles II.* #2—*Guilty By Suspicion.*

810. NORWALK—CINEMA—(838-4504). #1—*The Perfect Weapon.* #2—*Teenage Mutant Ninja Turtles II.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/8: *Mr. and Mrs. Bridge.* 4/2–4/8: *The Grifters.*

815. STAMFORD—AVON—(324-9205). #1—*The Perfect Weapon.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves.* #2—*Home Alone.* #3—*Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*If Looks Could Kill.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Perfect Weapon.* #3—*Guilty by Suspicion.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. and Mrs. Bridge.* #2—*Class Action.* #3—*The Silence of the Lambs.* #4—*Guilty by Suspicion.*

821. WESTPORT—POST—(227-0500). *The Doors.*

822. WILTON—CINEMA—(762-5678). *Sleeping With the Enemy.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*If Looks Could Kill; The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Hard Way.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Doors.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Teenage Mutant Ninja Turtles II.* #2—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Career Opportunities.* #3—*The Hard Way.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Teenage Mutant Ninja Turtles II.* #7—*New Jack City.* #8—Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats.* #9—*Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Class Action.* #3—*The Perfect Weapon.* #4—*Guilty by Suspicion.* #5—*New Jack City.* #6—*Home Alone.* #7—*If Looks Could Kill.* #8—*Kindergarten Cop; The Grifters.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Hard Way.* #5—*Sleeping With the Enemy.* #6—*Teenage Mutant Ninja Turtles II.*

906. SUMMIT—SUMMIT FOURPLEX—(865-2878). #1—*GoodFellas.* #2—*Ghost.* #3—*Look Who's Talking Too; Three Men and a Little Lady.* #4—*Home Alone.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Home Alone; Predator 2.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Misery; King Ralph.* #2—*Home Alone*

Essex County

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Perfect Weapon.* #2—*Teenage Mutant Ninja Turtles II.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action.* #2—*Mr. and Mrs. Bridge.* #3—*The Silence of the Lambs.* #4—*Guilty by Suspicion.* #5—*Dances With Wolves.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Hard Way.* #2—*Class Action.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*If Looks Could Kill.* #2—*The Grifters.* #3—*Hard Way.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*King Ralph.* #2—*Home Alone.* #3—*GoodFellas.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Sleeping With the Enemy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Doors.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs.* #2—*Class Action.* #3—*Sleeping With the Enemy.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Silence of the Lambs; Shipwrecked.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Hard Way.* #2—*The Grifters; Mr. and Mrs. Bridge.*

932. ELIZABETH—ELMORA—(352-3483). *Dances With Wolves.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Hard Way.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*The Doors.* #5—*Teenage Mutant Ninja Turtles II.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Nasty Girl.*

936. UNION—UNION—(686-4373). #1—Through 3/28: *The Perfect Weapon.* Beg. 3/29: *Warlock.* #2—*Teenage Mutant Ninja Turtles II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Teenage Mutant Ninja Turtles II.* #2—*Sleeping With the Enemy.* #3—*The Doors.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs.* #2—*Guilty by Suspicion.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Perfect Weapon.* #3—*If Looks Could Kill.* #4—*The Hard Way.* #5—*Shipwrecked; Sleeping With the Enemy.*

951. CLOSTER—CLOSTER—(768-8800). *Silence of the Lambs.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Teenage Mutant Ninja Turtles II.* #2—*If Looks Could Kill.* #3—*The Perfect Weapon.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*GoodFellas.* #2—*The Hard Way.* #3—*The Silence of the Lambs.* #4—*The Doors; Home Alone.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Class Action.* #2—*Guilty by Suspicion.*

958. OAKLAND—TWIN—(337-4478). #1—*Guilty by Suspicion.* #2—*Class Action; Dances With Wolves.*

960. PARAMUS—BERGEN MALL—(845-4449). *Home Alone.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*If Looks Could Kill.* #6—*Teenage Mutant Ninja Turtles II.* #7—Through 3/28: *The Doors.* Beg. 3/29: *The Five Heartbeats.* #8—*Dances With Wolves.* #9—*Class Action.* #10—*Guilty by Suspicion.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Mr. and Mrs. Bridge; The Grifters.* #2—*The Perfect Weapon.* #3—*New Jack City.*

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Hard Way.* #2—*Teenage Mutant Ninja Turtles II.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Guilty by Suspicion.* #4—*Class Action.* #5—*The Hard Way.* #6—*Teenage Mutant Ninja Turtles II.* #7—*If Looks Could Kill.* #8—*Teenage Mutant Ninja Turtles II.* #9—*The Doors.* #10—*The Perfect Weapon.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Home Alone.* #2—*Home Alone.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Class Action.* #2—*Sleeping With the Enemy.* #3—*The Perfect Weapon.* #4—*Teenage Mutant Ninja Turtles II.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Hard Way.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Mr. and Mrs. Bridge.* #2—*King Ralph; Shipwrecked.* #3—*Class Action.* #4—*Guilty by Suspicion.*

BRIEF
M O V I E
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 515**

AMERICAN BLUE NOTE—(1 hr. 36 min.; 1991) In an offbeat comedy, bandleader Jack Solow (Peter MacNicol) dreams of playing the clubs on 52nd Street with his quintet. It takes Benita (Charlotte d'Amboise), a free-spirited dance teacher, to wake him from his reverie and spur him into action. PG-13. **9**

L'ANGE (1 hr. 10 min.; 1982) **and REHEARSALS FOR EXTINCT ANATOMIES**—(14 min.; 1988) A two-film program of experimental films by Patrick Bokanowski and the Brothers Quay that explores "a netherworld of shadows and dreams, peopled by industrial imagery and the iconography of fear and desire." NR. **1**

★**AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **19, 51, 87, 220, 301, 306, 320, 503, 511, 524, 533, 608**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

CADENCE—(1 hr. 37 min.) After a drunken spree, loner F.F. Bean (Charlie Sheen) is sentenced to 90 days in a stockade where he is the only white. Bean shortly abandons his solitary ways and bands together with his fellow prisoners against their commanding officer, a hard-boiled sergeant (Martin Sheen) with a deep-rooted hatred of blacks. **530**

CAREER OPPORTUNITIES—(1 hr. 23 min.; 1991) His first night as the after-hours watchman of a small-town department store, Jim Dodge (Frank Whaley) settles in for a quiet evening. Instead he finds unexpected romance and adventure. With Jennifer Connelly. PG-13. **11, 19, 20, 25, 38, 51, 87, 214, 217, 219, 300, 302, 304, 310, 319, 406, 503, 507, 517, 524, 610, 616, 618, 621, 625, 633, 634, 723, 724, 902**

C'EST LA VIE—(1 hr. 37 min.; 1990) In French, Eng. subtitles. Set in a French resort town, Diane *(Entre Nous)* Kurys's movie tells the ironic and comic story of a couple's separation through the eyes of their young daughter. **10**

CITY ZERO—(1 hr. 24 min.; 1991) An impatient Moscow engineer finds himself suddenly stranded in an obscure Soviet town still buried under the bureaucracy of hard-line communism. A black look at Soviet life in post-glasnost USSR. NR. **3**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R.**11, 19, 26, 31, 53, 80, 152, 160, 200, 206, 214, 219, 302, 306, 308, 311, 315, 318, 406, 500, 502, 503, 509, 514, 517, 519, 523, 526, 533, 600, 606, 608, 610, 612, 616, 618, 619, 625, 704, 706, 709, 715, 722, 755, 757, 801, 808, 820, 904, 912, 916, 922, 956, 958, 961, 965, 967, 970**

CLOSET LAND—(1 hr. 29 min.; 1991) In this psychological-political thriller, a woman (Madeleine Stowe) is abducted in the middle of the night, ostensibly because of the subversive children's books she writes. An interrogation follows, but a well-developed sense of fantasy and resilience thwarts her captor's attempts to break her will. R. **20, 38**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49**

★**DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 155, 160, 200, 302, 305, 314, 501, 505, 512, 514, 523, 530, 601, 606, 608, 611, 612, 621, 625, 633, 636, 706, 709, 714, 722, 724, 753, 755, 803, 805, 816, 904, 912, 932, 958, 961, 968**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) When Daniel Miller dies unexpectedly, he finds himself not in Heaven but at a private Judgment Day where, before judges, defenders, and prosecutors, he must defend his life. A romantic comedy directed by and starring Albert Brooks. With Meryl Streep. PG. **55**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us* so we could have an orgy. Stone wants to make movies that are like bad dreams, and this is an overpoweringly rich and assaultive mixture of drug visions, violence, and rock-concert fantasy, with the usual cultural icons of the sixties—Blake, LSD, rituals, Nietzsche, rock journalists, the desert, peyote—thrown together in an endless flow of imagery. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **7, 41, 60, 81, 85, 210, 217, 219, 300, 302, 304, 310, 314, 319, 406, 505, 506, 512, 514, 516, 517, 527, 533, 602, 606, 608, 610, 625, 634, 702, 706, 721, 724, 755, 802, 808, 818, 821, 900, 902, 905, 920, 933, 937, 953, 961, 965**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) A singular woman is caught between conflicting worlds. In one she lives the exciting life of a secret government agent, and in the other she finds security in a tender love affair and a burgeoning sexuality. R. **3, 43**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **9, 26**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **5, 20, 68, 89, 155, 210, 300, 304, 307, 310, 319, 406, 503, 506, 514, 516, 532, 602, 610, 625, 634, 723, 902, 961**

MOVIES

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **36, 45**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 20, 33, 42, 320, 511, 601, 530, 601, 906, 913, 918, 953**

★ **THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. (12/10/90) R. **5, 19, 54, 312, 314, 508, 516, 521, 533, 613, 630, 700, 702, 718, 813, 814, 904, 917, 931, 962**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) Reviewed in this issue. PG-13. **6, 18, 33, 55, 66, 85, 160, 200, 206, 213, 217, 219, 301, 306, 308, 313, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 612, 613, 619, 625, 627, 638, 700, 702, 703, 706, 708, 714, 724, 753, 756, 764, 801, 808, 809, 819, 820, 904, 912, 938, 956, 958, 961, 965, 970**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though Glenn Close, as Gertrude, seems to have wandered in from someone else's production. (1/21/91) PG. **13, 63, 814**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **11, 19, 31, 38, 53, 68, 83, 152, 155, 160, 203, 210, 213, 217, 219, 222, 304, 307, 313, 315, 316, 319, 322, 400, 406, 502, 503, 504, 505, 506, 507, 517, 524, 530, 600, 606, 608, 610, 611, 616, 618, 619, 621, 625, 631, 634, 638, 706, 709, 716, 718, 723, 724, 753, 755, 760, 800, 805, 807, 900, 902, 905, 916, 917, 931, 933, 950, 953, 961, 964, 965, 968**

HEAVEN AND EARTH—(1 hr. 46 min.; 1991) We have seen so many great Japanese period films over the years that we forget there must also examples of Japanese period schlock. Haruki Kadokawa's spectacle, an account of the feudal wars in the sixteenth century, is like a Kurosawa film without brains. Kadokawa, formerly a producer, mounts battles with thousands of extras (Canadian Indians, it turns out; most of the film was shot in Alberta), who are arrayed in perfect formation and costumed in flawless red-on-red or black-on-black battle dress; the masses charge at each other, the leaders fight, and we feel nothing. There's no sense of terror or loss or triumph; the arrangements are purely formal, and Kadokawa holds the camera back, as if he were afraid we might miss some of the costumes. The film is narrated by Stuart Whitman in hoarse, wisdom-of-the ages tones. Whitman tells us things about the principal characters—a group of stiffs hard to keep apart—that are never in evidence on the screen. A more hollowly meaningless spectacle would be hard to imagine. (2/4/91) PG-13. **13, 309, 522, 705**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **19, 26, 38, 38, 152, 160, 200, 211, 218, 219, 304, 310, 311, 314, 319, 503, 504, 514, 517, 522, 530, 606, 608, 610, 625, 722, 803, 816, 902, 904, 906, 907, 907, 918, 953, 960, 966, 966**

THE ICICLE THIEF—(1 hr. 30 min.; 1989) In Italian, Eng. subtitles. This comedy is both a tribute to Italian neorealist classics and a satire of the modern maltreatment of film by television, advertising, and contemporary audiences. Directed by Maurizio Nichetti. **10**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13.**7, 19, 33, 33, 60, 89, 155, 160, 204, 210, 213, 219, 300, 302, 304, 306, 313, 317, 319, 406, 503, 504, 506, 517, 522, 524, 530, 601, 606, 608, 610, 611, 625, 634, 708, 714, 721, 723, 724, 802, 805, 817, 900, 904, 917, 950, 952, 961, 965**

JU DOU—(1 hr. 33 min. 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. if the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81**

JULIA HAS TWO LOVERS—(1 hr. 32 min.; 1991) When a phone call from a intriguing stranger turns into a mesmerizing marathon phone conversation, Julia begins to question her stable-but-boring existence with her boyfriend. R. **9**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **530, 904, 959**

KING RALPH—(1 hr. 45 min.; 1991) All the good moments in David Ward's obvious, unimaginative comedy come out of John Goodman's physical bulk, the abundant flesh bursting the banks of propriety. The royal family of England is wiped out—electrocuted in a photo session that goes awry; a furious and anguished search for an heir to the throne turns up an American living in Las Vegas named Ralph Jones (Goodman), a fifth-rate lounge performer, beer-belly slob, loser, and quitter. What follows are 101 varieties of bull-in-the-china-shop jokes. With Peter O'Toole as the superbly contemptuous royal secretary whose hauteur, it turns out, is fueled by deep reverence for the monarchy, and John Hurt as a slimy lord who hopes the "usurper" Ralph will become a total disaster and abdicate so he himself can grab the throne. Written and directed by David S. Ward. (3/4/91) PG-13. **19, 38, 160, 510, 530, 606, 608, 907, 918, 970**

L.A. STORY—(1 hr. 35 min.; 1991) Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **33, 47, 160, 530, 533, 724**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **26, 38, 44**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **46**

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 19, 38, 55, 203, 312, 314, 508, 511, 521, 523, 533, 534, 613, 700, 702, 705, 718, 813, 820, 912, 931, 962, 970**

MY HEROES HAVE ALWAYS BEEN COWBOYS—(1 hr. 46 min.) After an accident in the rodeo ring, seasoned bull rider H. D. Dalton returns home to recuperate. But after five years on the road, he finds life at home has changed—the farm is up for sale, his father is in a nursing home, and his high-school sweetheart is a world-weary widow with two children. Dir. Stuart Rosenberg. With Scott Glenn and Kate Capshaw. PG. **21, 38, 309, 522**

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 719**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **160, 530, 724**

NEW JACK CITY—(1 hr. 37 min; 1991) Mario Van Peebles stars in and directs this story of an urban drug lord and the policemen working to bring him to justice. A modern look at big-city crime that co-stars Judd Nelson and Ice-T. R. **20, 24, 37, 37, 52, 66, 89, 150, 157, 160, 204, 209, 209, 211, 214, 222, 300, 310, 314, Read Read 317, 400, 510, 522, 532, 606, 608, 610, 621, 625, 706, 712, 715, 723, 815, 902, 904, 962**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. (1/28/91) R. **524**

OPEN DOORS—(1 hr. 49 min.; 1990) Set during the Fascist period in Sicily, this philosophical drama about murder and justice, adapted from a novel by Leonardo Sciascia, tantalizes but doesn't quite deliver. There are, however, some stunning passages. In Palermo, in 1937, Scalia (Ennio Fantastichini), a powerful-looking man with a narrow mouth and an odd finish to his walk, enters a government office where he once worked as an accountant, and calmly murders his boss and the man who took his old job. Then he rapes and murders his wife, lies down on his bed, and calmly waits for the police. The deliberateness, the gravity of the camera style, makes the violent acts all the more mysterious and shocking. In court, Scalia confesses to the murder and mocks anyone who wants to help him, including one of the judges, Di Francesco (Gian Maria Volonté), who guesses (correctly) that there is more going on than a meaningless rampage. As the judge relentlessly questions witnesses, the great Volonté, bony and gray now, with thick eyebrows and a wide yet ascetic face, registers the smallest of thoughts intelligibly. But Di Francesco's quest into the nature of the murderer and his acts turns into a rather fuzzy inquiry into the nature of justice. The slow-moving grandeur and the beauty of the film—those old gray stones and lush fields!—is very pleasing. Directed by Gianni Amelio. (3/25/91) R. **81**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **18, 24, 34, 52, 68, 85, 91, 150, 152, 157, 160, 208, 210, 211, 214, 215, 216, 218, 222, 300, 304, 305, 307, 315, 317, 319, 406, 505, 510, 512, 522, 530, 532, 601, 606, 608, 610, 621, 625, 631, 634, 635, 706, 715, 722, 810, 815, 819, 902, 904, 911, 919, 936, 950, 952, 962, 965, 967**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) In Paul Mazursky's new movie, an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, each reveals an adulterous affair, and their marriage almost dissolves. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying we feel embarrassed for them. The symmetrical structure, with each character confessing and then getting furious with the other's confession, feels thin, like the interlocked jokes of a cabaret revue skit. Midler works up a briskly professional air for Deborah that kills half of one's interest in her. Both Allen and Midler are required to play the scenes realistically, but as performers, they are naturally too stylized for such a trite, knowing, "psychological" approach to marital weariness. The movie is not a dud—there are a few jokes—but it leaves one with an almost mournful sense of disappointment. (3/4/91) R. **26, 44**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **606, 721, 818, 930, 950, 970**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 8, 18, 18, 24, 36, 62, 85, 152, 155, 160, 203, 204, 210, 214, 216, 218, 219, 300, 302, 304, 305, 315, 315, 316, 319, 322, 401, 406, 500, 505, 506, 509, 512, 513, 514, 517, 523, 526, 530, 534, 601, 606, 608, 610, 612, 616, 617, 621, 625, 635, 636, 705, 706, 708, 709, 714, 723, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 912, 919, 922, 930, 933, 938, 951, 952, 953, 961, 963, 965**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. The husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **7, 19, 25, 33, 48, 87, 152, 157, 160, 200, 213, 217, 219, 300, 304, 306, 307, 313, 315, 319, 400, 406, 503, 504, 505, 506, 514, 516, 517, 519, 527, 530, 600, 606, 608, 610, 611, 616, 618, 619, 621, 621, 625, 634, 705, 706, 707, 723, 724, 755, 802, 817, 818, 822, 900, 902, 905, 919, 920, 922, 933, 937, 950, 961, 965, 967**

SONG OF THE EXILE—(1 hr. 40 min.; 1991) An English-educated Hong Kong girl and her mother reunite for a journey to their ancestral village in rural western Japan to find their Asian heritage. NR. **13**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite amphibians are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **2, 3, 18, 22, 32, 62, 65, 85, 85, 91, 150, 152, 152, 155, 156, 157, 160, 200, 200, 206, 208, 211, 214, 215, 216, 218, 219, 222, 222, 300, 303, 304, 305, 307, 315, 317, 318, 318, 401, 406, 406, 505, 506, 507, 512, 512, 513, 517, 520, 523, 524, 524, 528, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 631, 635, 639, 703, 706, 708, 709, 712, 715, 723, 753, 756, 759, 801, 809, 810, 816, 819, 900, 902, 902, 905, 905, 911, 920, 933, 936, 937, 950, 952, 961, 961, 964, 965, 965, 967, 968**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. **61**

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluizer depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

WARLOCK—(1 hr. 31 min.; 1991) Julian Sands stars as an evil warlock who travels through time in a quest to destroy the world. Giles Redferne (Richard E. Grant) is the fearless witch-hunter who thwarts his efforts. R. **19, 31, 52, 68, 87, 210, 314, 315, 319, 406, 506, 510, 532, 619, 621, 631, 936**

REVIVALS

BEYOND A REASONABLE DOUBT—(1 hr. 20 min.; 1956) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed, he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer, and Joan Fontaine. **8**

FANTASIA—(1 hr. 56 min.; 1940) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert, and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **9, 40**

PAULINE AT THE BEACH—(1 hr. 34 min.; 1983) In French, Eng. subtitles. A brilliant erotic comedy from writer-director Eric Rohmer, the most refined of farceurs. At a Brittany beach community, six characters meet, fall in love, misunderstand one another, and part. They announce their opinions of themselves and others and then spring into action, contradicting everything they've just said. **10**

THE SCARLET EMPRESS—(1 hr. 49 min.; 1934) Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Dir. Josef von Sternberg. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 27

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a successful young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents a Greenwich Village apartment formerly owned by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Previewing now prior to an 4/8 opening. Monday-Thursday at 8, Saturday at 2, $10-$39; Friday and Saturday at 8, $12.50-$39.50; Wednesday at 2, $7.50 to $37.50. At the **Walter Kerr Theater,** 219 West Forty-eighth Street (582-4022).

MISS SAIGON—Musical, with score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. It tells a story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry K. Bernal. Kam Cheng plays 'Kim' at certain performances. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. A hundred $15 student seats available for Monday-Thursday with I.D.s at box-office, limited two to a person, subject to availability. Previewing now prior to a 4/11 opening. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. **IRLS**

PENN & TELLER—"Refrigerator Tour" marks the return of this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Thursday at 8, Sunday at 7 and Saturday at 2, $33 and $35; Friday and Saturday at 8 and Sunday at 3, $37.50 and $39.50. Previewing now prior to an 4/3 opening. At the **Eugene O'Neill Theater,** 230 West 49th Street (246-0220).

Saturday, March 30

LUCIFER'S CHILD—Julie Harris stars in William Luce's one-woman play in which she plays the role of the famed Danish author, Isak (*Out of Africa*) Dinesen, directed by Tony Abatemarco. Monday through Saturday at 8, Saturday at 2; $32 to $42.50; Wednesday at 2, $27.50 to $40. Previews start 3/30 prior to an 4/4 opening. At the **Music Box Theater,** 239 West Forty-fifth Street (239-6200). 2 hrs. **IRLS**

Monday, April 1

THE WILL ROGERS FOLLIES—Keith Carradine stars as Will Rogers in a musical covering the period from the 1920s to the time of Rogers's untimely death in an airplane crash in 1936. Book by Peter Stone, music by Cy Coleman, lyrics by Betty Comden and Adolph Green; direction and choreography by Tommy Tune; costumes by Willa Kim.. Featured in the cast are Dee Hoty, Dick Latessa, and Cady Huffman. Monday-Saturday at 8, Wednesday and Saturday at 2; $25-$60. Previews start 4/1 prior to a 5/1 opening. At the **Palace Theater,** 1564 Broadway (730-8200). **IRLS**

Now Playing

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DeSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs and 15 mins. ● ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

MULE BONE—Akosua Busia, Eric Ware, Kenny Neal, Theresa Merritt star in this collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy taking place in a Florida community, revolving about Southern black society; directed by Michael Schultz. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 through $35; and the performances have been extended through 5/12. A Lincoln Center production at the **Ethel Barrymore Theater,** 243 West Forty-seventh Street (239-6200). 2 hrs. and 15 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

HE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical drama, based on Gaston Leroux's novel, with lyrics by Charles Hart and Richard Stilgoe, and choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes, to say nothing of a striking and conspicuous chandelier. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the present excellent cast are Karen Culliver (the Creature's protegé and true love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

RELUDE TO A KISS—Steve Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater,** 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins. ● **IRLS**

HADOWLANDS—Nigel Hawthorne and Jane Alexander are the stars of William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman. It tells how they met, how they gradually fell in love, and, finally, how they were secretly married and what resulted thereafter; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the excellent cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater**, 256 West Forty-seventh Street (719-4099). 2 hrs. and 30 mins. **IRLS**

IX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...well, we'll let you guess the denouément on this one; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, upstairs in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

HE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Belasco Theater,** 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins.

AKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt a family's already extremely rocky harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. At the **Circle in the Square** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected to. Play is set in the East Village and at a cottage in upstate New York. Edgar Lansbury (Angela's brother) directs the production, and it features David Lansbury (Angela's nephew), Harley Venton, and Dennis Christopher. Tuesday through Thursday at 8, Friday and Saturday at 6 and 9, Sunday at 3 and 7; $30 to $32.50. From 3/26. At the **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six-year body of works of the composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. At the **Westside Repertory Theater,** 407 West Forty-third Street (246-6351).

ANGEL CITY—Sam Shepard's play is set in a Hollywood run amok, where rampant greed and unbridled ambition have taken hole, transforming top-notch producers into lizard-like fiends; directed by Catherine Patterson. Featured in the cast are Pierre Brulatour, Thomas Davison, Katie MacNichol, Susan Ziegler, Philip Suraci, Michael Albala, Joan Bruemmer, and Maria Ellingsen. Thursday through Sunday at 8, Saturdays at 8 and 10; $10; 4/4-14. A Suspension of Disbelief Production at the **Theater ReGenesis,** Second Avenue and Ninth Street (473-4199).

THE BALM YARD—Roxie Roker and Trevor Thomas star in Don Kinch's play, directed by Shauneille Perry, with choreography by Thomas Pinnock. Set in the West Indies, the play with music (that of the African-American Diaspora and the Caribbean) follows the rise of an average island resident to the position of Prime Minister and, eventually, his corruption. Featured in the production are Kim Weston-Moran, Nick Smith, Harry Burney, Carla Williams, Nicole Thompson, Irene Datcher, Fary Dourdan, Dana Manno, and Ras Tesfar. Wednesday through Saturday at 8, Saturday and Sunday at 3; $16. A New Federal Theater production at the **Theater of the Riverside Church,** 91 Claremont Avenue (869-3530).

BELLE REPRIEVE—An all-womam cast/creators include Bette Bourne, Peggy Shaw, Lois Weaver, and Precious Pearl; the musical accompaniment is by Laka Daisical. This is a musical send-up of Tennessee Williams's *A Streetcar Named Desire.* Thursday, Friday, Sunday, and Monday at 8, Saturday at 7 and 10:15; $15 to $18; through 3/31. A Split Britches Company production at the **One Dream Theater,** 232 West Broadway (274-1450).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. Featured in the cast are Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evaret Chandler, David Rainey, Ileana Douglas, Reggie Montgomery, Milton Elliott, Michael Barry Graer, and Larry Green. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35; from 4/2. A Manhattan Theater Club production at the **City Center Theater's Stage One,** 131 West Fifty-fifth Street (581-7907).

BODONI COUNTY—Musical, with book and lyrics by Frank Gagliano and score by Claibe Richardson; here's a slice of contemporary suburban American life; directed by Andre Ernotte. Featured in the cast are Sally Mayes, Veanne Cox, Mary Beth Piel, Lyn Greene, Tom Wood, Stephen Geoffrey, and John Kildahl. Tuesday, Thursday, Friday, and Saturday at 8; Sunday at 3, through 3/30 (added performances 3/27 at 8, 3/30 at 3); $17 to $20. At the **Vineyard Theater,** 309 East Twenty-sixth Street (353-3874).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an 18-year-old poet; directed by Gus Kaikkonen. With Guy Paul, Victor Raider-Wexler, Christopher Mixon, Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20-$24; through 4/21. Riverside Shakespeare production at **Playhouse 91**, 316 East 91st Street (831-2000).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. At the **INTAR Theater,** 420 West Forty-second Street (279-4200).

CHAIKIN DOUBLE BILL—Joseph Chaikin in *Strucken Dumb* (which he co-authored with Jean-Claude van Itallie), and *The War in Heaven* (which he co-authored with Sam Shepard), both plays expressive of a cataclysm in Chaikin's life when he had a stroke during the course of his third heart operation, and both directed by Nancy Gabor. Tuesday through Saturday at 7:30, Sunday at 3; $24; through 4/7. In repertory with the on-going *Mambo Mouth.* **American Place Theater,** 111 West 46th Street (840-3074).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater,** 15 Vandam Street (924-1120).

THE DON JUAN AND THE NON DON JUAN—Musical, with book and lyrics by James Milton and David Goldstein, music by Neil Radisch and Evan Vionoulis, play is based on the works of Marvin Cohen, and tells of the odyssey of two men (played by one actor) in search of love in the big city. Tuesday, Thursday, Friday, and Saturday at 8, Sunday at 3; 4/12 through 29; $17 to $20. At the **Vineyard Theater**, 309 East Twenty-sixth Street (353-3874).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi*, about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper*, tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. Featured in both playlets are Robin Leslie Brown, Joanne Camp, Hank Wagner, Arnie Burton, Richard Seff, Richard Bourg, and Stuart Lerch. Through 3/23; Wednesday through Friday at 8, Saturday at 5 and 9; $12. **The Pearl Theater,** 125 West Twenty-second Street (645-7708).

THE ENCANTO FILE—(And Other Short Plays—*Encanto* is by Rose Lowinger, directed by Melia Bensussen): Mary Sue Price's *That Midnight Rodeo*, directed by Melanie Joseph; Caridad Svich's *But There Are Fires*, directed by Susana Tubert; Sally Nemeth's *Pagan Day*, directed by Melanie Joseph; Marlene Meyer's *Relativity*, directed by Melanie Joseph. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; through 4/14. Women's Project at the **Judith Anderson Theater,** 422 West Forty-second Street (768-4334).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Larry Rabin, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and

7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, book by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim, directed by Pamela Hunt; a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (Lonny Price) and his attempts to win his freedom. With Jeffrey Herbst (Hero), Jason Graae (Hysterium), Isabel Rose, Tony Aylward, John Dietrich, Chris Callen (Domina), Hope Harris, Denise LeDonne, Jim Harder, Mark DeNoia, Deborah Graham (as Philia), Valerie Macklin, Ken Remme (as Senex). Through 4/28; $12 (phone theater for specifics). **York**, 2 East Ninetieth Street (534-5366).

GIANT ON THE CEILING—An evening of short plays by Alice Eve Cohen concerning contemporary urban life, including a comedy about seduction, betrayal, and Jack LaLanne, a woman's quest to find tranquility in a chaotic city, etc.; directed by Alma Becker. Featured in the cast are Alice Eve Cohen, Paula Prizzi, Stephen Nisbet, Lorey Hayes, Charlotte Colavin, and Brian Kosnik. Thursday and Friday at 8; Saturday at 5 and 9, Sunday at 3; $12; from 4/4. At **Practical Cats Theater**, 125 West 22nd Street (279-4200).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis; music by Philip Glass. Larry Bryggman plays King Henry, Thomas Gibson is Prince Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays the part of Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 4/7; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater**, 425 Lafayette Street (598-7150).

HIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. Featured in the cast are Suzanne Cryer, Mark Leydorf, John Carhart III, and Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; 4/3 through 6/9; $15. A Glines production at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from three to fifteen minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, and Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, and Leslie Roberts. Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; 4/3 to 5/26. **Theater-at-224-Waverly-Place** (564-8038).

JEFFREY ESSMANN'S ARTIFICIAL REALITY—With Jeffrey Essmann's in his latest one-man show, including favorites from his last: his thorughts on the skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher, and more, new and old; accompanied by composer/sidekick Michael John LaChiusa; directed by David Warren. Monday through Friday at 8, Saturday at 7 and 10, Sunday at 3; (no performances 4/22, 26, 27). A New York Theater Workshop Company production at the **Perry Street Theater**, 31 Perry Street (279-4200).

THE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25 to $30. A Claudet and Christen production at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

THE LEARNED LADIES—Jean Stapleton stars in Moliére's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. Through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8; $22-$24. **CSC Repertory**, 136 East 13th Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LISTEN TO ME—Gertrude Stein's 'game' play is an existential vaudeville about time, space, and meaning, in a universe where all things are relative; directed by Cheryl Faver. Featured in the cast are Brennan Murphy, Suzy Fay, Bruce Katzman, Joseph Fuqua, and Kirk Jackson. Through 3/31, Tuesday through Saturday at 8, Saturday and Sunday at 2 ($12). A Gertrude Stein Repertory production at the **Ohio Theater**, 66 Wooster Street (662-4495).

THE LITTLE TOMMY PARKER CELEBRATED COLORED MINSTREL SHOW—Carlyle Brown's play, directed by Douglas Turner Ward (also featured in the cast), depicts the lives of black performers at the turn of the century, their trials, aspirations, and tenacity. The cast of six also includes O. L. Duke and Charles Weldon. Through 3/31: Thursday, Friday, Saturday at 8, Saturday at 3, Sunday at 3 and 7 (Wednesday at 3 and 8 on 3/27 only); $25 to $28. A Negro Ensemble Company production at **The Master Theater**, 310 Riverside Drive at West 103rd Street (663-8170).

MACBETH—Shakespeare set in the 1927 Chicago underworld, directed by A. M. Raychel. With Dennis Hayes, Abby White, Davi Warren, Vin Knight, Steven McElroy, N. Richard Arif, Dorie Scherma, Roseann Kitson, Patricia Tzermias. Thursday, Friday, Saturday at 8:30; Saturday at 2:30; through 4/6; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degradation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10; through 4/20. Independent Theater Company production at the **House of Candles**, 99 Stanton Street (353-3088).

MAKING HISTORY—Brian Friel's play, directed by Charlotte Moore, tells the story of Ireland's greatest national hero, Hugh O'Neill, who, in 1591 led an alliance of Irish and Spanish forces in an attempt to drive the English out of Ireland. With Robert Murch, Ciaran O'Reilly, W. B. Brydon, Ray Fitzgerald, Miriam Foley, Angela Cooper-Scowen. Tuesday-Saturday at 8, Saturday and Sunday at 3; $25. From 4/2. **Samuel Beckett**, 410 West 42nd Street (279-4200).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part II*, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. At the **Heckscher Theater**, Fifth Avenue at One hundred and fourth Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50 to $22. **American Place**, 111 West 46th Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 4/14, 21, 28, at 7:30; $15. At **Theater 22**, 54 West Twenty-second Street (580-3316).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they themselves consider to be a good and noble cause. With Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, and Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ● ●

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ● ●

PALS—Stephen Mantin's comedy, directed by Martin Shakar, is the story of four middle-aged friends who have known each other years on Manhattan's lower East Side. One of them has assumed a huge gambling debt. With Anthony Spina, Ivan Kronenfeld, Sam Coppola, and Victor Arnold. Tuesday through Saturday at 8, Sunday at 7; $18; from 4/2. **Theater Row Theater**, 424 West 42nd Street (279-4200).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, and Thursday through Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Colonel Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Page Clements, Edwin J.McDonough, Annie Murray, Willis Sparks, Pamala Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; $25 to $35; through 4/21. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in Hollywood in the 1950s and focusing on movie actress Mary Dale (played by Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. From 3/19. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

REPERTORIO ESPANOL—*Botanica*, Dolores Prida's play; *Los Jibaros Progresistas*, Manuel Gonzalez's musical about a Puerto Rican farm family; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life here; *Esperando La Carroza*, by Jacobo Langsner; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow;* Gloria Gonzalez's comedy, *Cafe Con Leche*. Phone for specifics (zarzuelas, etc.). Plays $15, musicals $20. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday through Friday at 8, $25; Saturday at 8 and Saturday and Sunday at 2; $27.50. **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; through 4/5, and 4/13 to 28; $15. At the **Wings in the Archive**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of her book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30. At the **Lamb's Theater,** (mainstage) 130 West Forty-fourth Street (997-1780).

SABINA AND LUCRECIA—Alberto Adellach's play, featuring Cordelia Gonzalez, Nancy Walsh, and Tatiana Vecino, and directed by Alba Oms, tells of two women refugees from an asylum whose views of reality crash with each other in a series of oddball sequences which end in shocking results. English performances are Wednesday through Friday at 8; Spanish performances are Saturday and Sunday at 2:30 and 8; $10 to $15. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan

Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play tells of the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. Featured in the cast are Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney, and Ron Rifkin. Tuesday through Friday at 8, Saturday at 3 nd 8, Sunday at 3 and 7; $22 to $24. A Playwrights Horizons Theater Company production at its **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; and directed by Kevin Dowling, tells of an unconditional love story about a father and relations with his troubled son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

WHEN WE DEAD AWAKEN—A revival of the Norwegian playwright Henrik Ibsen's classic drama, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena,* played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. In the ensemble: Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. Show plays in repertory with *When We Dead Awaken* (the Norwegian playwright Henrik Ibsen's classic, which see; closes 3/29). A Jean Cocteau Repertory production, at the **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE AGONY AND ECSTASY OF LOVE—Two one-acters: Esther Pooser's *Loveseat* is about two people who love themselves more than they love each other; Daniel Meltzer's *The Battling Brinkmires* takes you on a fantasy trip to the Caribbean where voodoo prevails. Friday, Saturday, and Sunday at 7:30; 4/5 through 5/5; $10. A Sevenfold production at the **Musical Theater Works Studio 3D,** 440 Lafayette Street (769-8038).

BENT—Martin Sherman's play about repression is set in pre-war Germany and details the brutal treatment of homosexuals during the Nazi regime; directed by M. L. Kinney. Featured in the cast are Raymond Rodriguez, Rafael Alvarez, Mel Nevins, Fabir Rodriguez-Ammirato, Tony Louden, Frank Cardo, Vincent Dinguis, and Fernando Carvalhosa. Wednesday through Saturday at 8; 4/3 to 20; $10. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BLUES IN RAGS—Written and directed by Markata Kimbrell and set in the streets of New York City, play is about a theater troupe of three actresses (played by Ariel Joseph, Marcia MacDonald, and Jennifer Johnson) who find inspiration for the troupe's new production in the lives of the homeless. Blues and jazz score by Nick Cosco, sets by Parisian painter Remy Tessler; choreography by Marcia Donalds. Thursday through Saturday at 7:30, Sunday at 3; $8; 4/4 through 21. At the **Henry Street Settlement,** 466 Grand Street (598-0400).

CAMP LOGAN—Celeste Bradford Walker's play about the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War I; directed by Yujuan Carrier-Anderson. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 3/31. At the **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

THE CHERRY ORCHARD—The great Anton Chekhov probes human frailties in a revival of his play focusing on the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. At the **Westside Company Repertory Theater,** 252 West Eighty-first Street (874-7290).

EAGLE OR SUN—Sabina Berman's Mexican play, *Aguila O Sol,* is performed here in English in translation by Isabel Saez. Employing Mexican masks, puppets, and music, play is the Aztec account of the Spanish Conquest of Mexico. Featured in the cast are Doug Jewell, Joey Chavez, Martha Gilpin, Ricky Genaro, Tera Mallen, and John DiLeo. Sundays, 4/7, 14, 21, and 28 at 2; $8. At the **Open Eye Theater,** 270 West Eighty-ninth Street (769-4143).

EDDIE GOES TO POETRY CITY—Richard Foreman's play, which he not only wrote, but directed and designed, tells about a city which is all at once a land of life and death and self-discovery. Featured in the cast are Kyle deCamp, Henry Stram, Brian Delate, and Rebecca Ellens. Wednesday through Sunday at 7:30; 4/3 through 28; $10 and $12. At the Annex Theater of **La MaMa E. T. C.,** 74A East Fourth Street (475-7710).

AN EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the Bedroom, The Signal, and The Story of a Farm Girl,* adapted for the stage and directed by Harv Dean. Featured in the casts are Leigh Grisworld, Elizabeth Mialaret, Maeve Maran, and Ellen Turkelson. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/28. **Second Studio for Actors Theater,** 163 West Twenty-Third Street (463-7050).

THE FABULOUS FABLE FACTORY—A musical by Joseph Robinette, directed by Pat Sternberg, follows a boy as he meets 2,000-year-old Mrs. Aesop and then takes a fable-machine journey through space and time. Wednesday through Friday at 11 s.m. and 1 p.m.; Saturday and Sunday at 1 and 3; 4/11, 12, 13, 14, 17, 18, 19, 20, 21; (4/19 at 7 p.m.); $5. At the **The Little Theater at Hunter Colletge,** Sixty-eighth Street and Lexington (772-4448).

FATA MORGANA—The New Talking Band in a large-scale theater piece for seventeen performers, written by Paul Zimet, set on the S.S. Magellan, a cruise ship on which a seriously ill woman, accompanied by her husband, has come to recuperate. Featured in the cast are Tina Sheard, William Badgett, Harry Mann, Ellen Maddow, Rosemary Quinn, Ian Magilton, and Andy Weems.Thursday through Sunday at 8; $5; 4/18 through 5/12. At the **Theater for the New City,** 155 First Avenue (254-1109).

THE FEVER—Wallace Shawn's monologue ia about the differences of rich and poor, apathy of the privileged, and a man's awakening to the horrors of repression in an authoritarian regime. Thursday through Sunday at 8; $10; through 3/31. **First Floor Theater** at La MaMa E.T.C., 74A East Fourth Street (475-7710). On 4/2, play goes to the **Mitzi E. Newhouse Theater** at Lincoln Center, and plays there through 4/21, Tuesday-Saturday at 8, Sunday at 3; $10. (239-6200)

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater at **Il Sole,** 40 West Fifty-sixth Street (696-8585).

GHOSTS—John O'Keefe's theater piece that takes a chilling journey to explore why some anxious spirits get caught between this world and the next, struggling for meaning and redemption; directed by Robert Mariah. Featured in the cast are Gay Studebaker, Lisa Gilman, Mark Schulte, Gretchen Krich, and Doug Prochilo. Wednesday through Saturday at 8; $10; through 3/30. A South Manhattan Regional Theater production at the **Rapp Arts Center Mainstage,** 220 East Fourth Street (941-8060).

THE JERSEY GIRLS—Comedy, *written and directed* by Larry Manogue. Featured in the cast are William White, Laurie Girion, Christine Campbell, and Veronica Ferran. Play tells of two girls from New Jersey who move to California and leave a close friend behind. 4/4, 5, 6 at 8; $10. At **Theater 603,** 311 West Forty-third Street (924-0077).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land,* excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West Thirteenth Street (675-6677). ● ●

MR. DOOM—Ward Morehouse III's play tells the story of two former lovers, both of them actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. Featured in the cast are Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday through Friday at 8, Saturday at 3 & 8, Sunday at 3; $10; through 3/28. At the **Kaufman Theater,** 534 West Forty-second Street (563-1684).

NATURAL AFFECTION—A revivial of the Willliam Inge 1963 drama focuses on the emotional choices a woman must make when her seventeen-year-old son is released from reform school and moves in with her and her live-in boyfriend, and unexpected developments ensue; directed by Laura Sulborski. Featured in the cast are Suzette Breitbart, Tim Corcoran, Robert Yocum, David Sitler, Mallory Morris, and Carolyn Popp. Thursday through Saturday at 8, Saturday at 2; $10; through 3/30. At the **Twenty-ninth Street Theater,** 212 West Twenty-ninth Street (465-0575).

THE OLD MAID—Zoe Akins's adaptation of Edith Wharton's novella, directed by Derek Todd; a tale of two cousins unwillingly bound together by their love for one child, and the scandalous secret they share. Featured in the cast are Barrie Balter, Marc Wolf, Nancy Castle, Kathleen Warner, Joanne Comerford, Seth Newfield, Michael Connors, Colette Corry, Seth Newfeld, and Whitney Kaufman. Thursday through Saturday at 8, and Sunday at 3; through 3/30; $10. An Art and Work Ensemble production at the **Synchronocity Space,** at 55 Mercer Street (925-3960).

THE PROPER FIT—The show, directed and designed by Susan Young with a committee, takes a look at work-life in New York's garment district. Setting is a ready-to-wear clothing company. 3/28 to 30 at 8; $8. **WOW,** 59 East Fourth Street (460-8067).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation).* George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/27. At the **The Living Theater,** 272 East Third Street (979-0604).

STEALING SOULS—A vaudevillian "kaleidoscope," conceived and written by Mira-Lani Oglesby, about art, crime, art in the name of crime, crime in the name of art, etc. Bring your camera, if you like. Thursday through Sunday at 8, Sunday at 3; $10; through 3/31. At **Regenesis Theater,** St. Mark's Church in the Bowery, 131 East Tenth Street (967-7711).

THE SUBLIME SCANDAL—Max G. Weine's comedy concerns the dilemma of a loving man enamored of two seductive, strong-willed women, each of whom will brook no rival. With Deloria Ruyle, Sandra Manos, Cynthia Robin, Bryan McCormack. Friday and Saturday at 8, Sunday at 3; $10; through 3/29, 30, 31. A Lovejoy Theater Company production at **Studio #305,** 119 West Twenty-third Street (874-4758).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TRIPLE BILL—Playlets based on the theme "Rebels With a Cause:" Stephen Bittrich's *Sir?,* directed by Marc Raphael; Matias Montes Huidobra's *The Guillotine,* directed by Jeannie Dobie; Scott Tobin's *Fool in the West,* directed by Thomas P. Keough. Featured in the cast are Doug Bradford, Susan Walker, Steven Cooke, Keely Stanley, David Sterling Craig, Laurie Sanders-Smith, Kate Fitzgerald. Susan O'Hearn, and Kent Harding. Through 4/7. Wednesday through Saturday at 8, Sunday at 3 (no show 4/3); $10. **Pulse Ensemble Theater,** 870 Sixth Avenue (213-0231).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. Featured in the cast are Olga Bagnasco, Gladys Fleischman, Missy Hart, Michael Boland, Stephen Broker, Walter Walker, and Carol Crispo. Wednesday through Saturday at 8; through 4/20; $10. **Prometheus Theater,** 239 East Fifth Street (477-8689).

NEW YORK TICKET SERVICE

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SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Still-life and landscape paintings from 1985 to 1990; 3/30–4/27. Davis & Langdale, 231 E. 60th St. (752-7764).

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; through 4/20. Mathes, 851 Madison Ave. (249-3600).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes, including images of Fisherman's Wharf, San Francisco, the docks at New Orleans, and studies of boats, fishing nets, and lobster pots at St. Gilles, a small fishing village in France; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

CLAUDIA DE MONTE—Two-dimensional cut-out columns painted in bright colors that recall her childhood spent playing in parks in Queens; through 4/19. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163), Mon.–Fri. 9–4:30.

MARIANNE ENGBERG/PIA SCHUTZMANN—Recent pinhole photographs of sea shells/Sidewalk rubbings in graphite on Japanese paper. Through 3/30. Urdang, 23 E. 74th St. (288-7004).

JOCHEN GERZ—Multi-paneled photographs with stenciled text; through 3/30. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JOHN GRAHAM/ALFRED H. MAURER—Paintings and works on paper by both; through 4/3. Deutsch, 29 W. 57th St. (754-6660).

JOHN ADAMS GRIEFEN—Recent Color-Field paintings; through 3/30. Salander-O'Reilly, 20 E. 79th St. (879-6606).

RACHEL V. HARTLEY—Paintings of figures involved in mundane daily activities, in America and South America; through 4/13. Marbella, 28 E. 72nd St. (288-7809).

ALEXANDER KOSOLAPOV—Silkscreened paintings that depict images of American and Soviet consumerism; through 4/6. Siegel, 24 W. 57th St. (586-0605).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings-/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

JERRY MCLAUGHLIN—Recent paintings; through 4/2. Stone, 48 E. 86th St. (988-6870).

MAGDALENE ODUNDO—Ceramic works by an English-based Kenyan artist; through 3/31. Ralph, 43 E. 78th St. (288-5222).

ROBERT OHNIGIAN/BRUNO ROMEDA—Collages made with postage stamps, pieces of paper brown with age, and 19th-century book illustrations/Bronze sculptures of circles, squares, and triangles; 3/27–4/20. Kouros, 23 E. 73rd St. (288-5888).

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; through 4/20. C.D.S., 13 E. 75th St. (772-9555).

MIA WESTERLUND ROOSEN/GLEN SEATOR—Recent sculpture/Cast plaster sculptures based on linear body measures. Through 4/6. Sculpture Center, 167 E. 69th St. (879-3500).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

JONATHAN SANTLOFER—Recent works on paper in acrylic, pastel, and charcoal; through 3/30. Graham Modern, 1014 Madison Ave. (535-5767).

JOHN WALKER—New abstract paintings; through 4/2. Knoedler, 19 E. 70th St. (794-0550).

IDELLE WEBER—Recent paintings from her "Trash" series; 4/2–27. Ralph, 43 E. 78th St. (288-5222).

MAX WEBER/WALTER PACH—Paintings, sculpture, and works on paper that explore his fascination with the human figure/Selected paintings. Through 4/6. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

KAREL APPEL—New paintings that maintain his roots to the CoBrA movement, but are now exclusively black and white; through 4/6. Del Re, 41 E. 57th St. (688-1843).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; through 4/20. McCoy, 41 E. 57th St. (319-1996).

NELL BLAINE—Recent paintings, including flower studies and scenes in Gloucester, Massachusetts and New York. Through 4/20. Fischbach, 24 W. 57th St. (759-2345).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JOHN CHAMBERLAIN—New large-scale painted sculpture; through 4/13. Pace, 32 E. 57th St. (421-3292).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

JOHN DE ANDREA—Ten life-like sculptures of the female nude; 3/28–4/20. ACA, 41 E. 57th St. (644-8300).

DIETER HACKER—New paintings that are conceptual investigations into the artist's studio and its role in the creative process; through 3/30. Marlborough, 40 W. 57th St. (541-4900).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

JOHN HEARTFIELD—His photomontages from the magazine *Arbeiter Illustrierte Zeitung (Worker's Illustrated Press)* published between 1930–38; 3/30–5/18. Kent, 41 E. 57th St. (980-9696).

JOHN HIMMELFARB—Paintings that depict configurations of biomorphic forms; through 4/11. Dintenfass, 50 W. 57th St. (581-2268).

BILL JENSEN—Recent paintings; through 3/30. Washburn, 41 E. 57th St. (753-0546).

JULIO LARRAZ/JOHN VAN ALSTINE—Paintings of figures that use the sea as a backdrop/Large-scale colored pastel and charcoal drawings; 3/27–5/4. Haime, 41 E. 57th St. (888-3550).

ALUN LEACH-JONES—Paintings that contain intense, colorful configurations of outlined shapes; through 4/13. Ross, 50 W. 57th St. (307-0400).

LOUISA MATTHIASDOTTIR—Recent landcape paintings of her native Iceland and still lifes and portraits painted in her New York studio; through 4/17. Schoelkopf, 50 W. 57th St. (765-3540).

JAMES MCGARRELL—Two large-scale diptychs and related paintings; 4/2–27. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN MITCHELL—Recent abstract paintings; through 4/20. Miller, 41 E. 57th St. (980-5454).

PIET MONDRIAN—Paintings of flowers that date from the first decade of the 20th century through the 1930s, several on loan from public and private collections; 3/28–4/27. Janis, 110 W. 57th St. (586-0110).

DARRAGH PARK—Recent landscape paintings, including views of Bridgehampton, L.I., where the artist spends his summers; through 4/13. De Nagy, 41 W. 57th St. (421-3780).

LIUBOV POPOVA—Constructivist paintings and drawings by this Russian Avant-Garde artist; through 4/27. Adler, 41 E. 57th St. (308-0511).

EMIL SCHUMACHER/ROBERT CARACCIOLO—Recent paintings and gouaches; through 4/6/Paintings of rectangular configurations; through 3/30. Emmerich, 41 E. 57th St. (752-0124).

TIMOTHY WOODMAN/YASUO KUNIYOSHI—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; through 4/6/Drawings of the female nude; through 3/30. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

VITO ACCONCI—New sculpture; through 4/6. Gladstone, 99 Greene St. (966-9310).

JOHN AHEARN/RIGOBERTO TORRES—Wall-mounted life-cast sculptural portraits of his neighbors in the South Bronx/Free-standing lifecast figures made in Puerto Rico over the past year. Through 3/30. Alexander, 59 Wooster St. (925-4338).

DOUG ANDERSON/VIK MUNIZ—Thickly-layered paintings made with patterned fabrics and glazes of glue that focus on questions of ambiguity and intent in language and vision/A series of drawings based on celebrity and documentary photographs. Through 4/9. Stux, 155 Spring St. (219-0010).

RICHARD ARTSCHWAGER—Recent sculpture; through 4/6. Castelli, 420 W. Broadway (431-5160).

MICHAEL ASCHENBRENNER—Recent glass sculptures of bones that are stacked, wall-mounted, fragmented, or bound; through 4/6. Franklin Parrasch, 584 Broadway (925-7090).

ILAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; through 4/20. Hoffman, 429 W. Broadway (966-6676).

TOVAH BECK-FRIEDMAN—Sculptures that explore archetypal shapes; through 4/6. Bace, 584 Broadway (925-3989).

JAMES BIEDERMAN/SUSAN LEOPOLD—New large-scale paintings/Boxes with fish-eye lens, through which interiors of deserted and lonely places can be viewed; 3/27–4/20. Weber, 142 Greene St. (966-6115).

ELENA BORSTEIN—Paintings and works on paper; through 4/7. Nahan, 381 W. Broadway (966-9313).

GREGORY BOTTS—Paintings that combine abstract and figurative elements; through 4/20. Plumb, 81 Greene St. (219-2007).

FARRELL BRICKHOUSE—Paintings on wood based on the artist's recent diving expeditions and rafting trips to the Grand Canyon and Mexico; through 4/17. Auchincloss, 558 Broadway (966-7753).

JAMES BROWN—Recent prints; through 4/6. Castelli, 578 Broadway (941-9855).

SOPHIE CALLE—Conceptual projects using photography that document anonymous subjects in activities that are usually private; through 4/20. At Luhring Augustine, 130 Prince St. (219-9600) and Hearn, 39 Wooster St. (941-7055).

SEYMOUR CHWAST—New painted metal sculptures; 4/2–5/4. Lustrare, 176 Prince St. (274-1880).

RTHUR COHEN—Recent abstract paintings; through 4/6. Rosenberg, 115 Wooster St. (431-4838).

OLETTE—Works from the 1970s and 80s; through 4/5. Rempire, 121 Greene St. (979-1111).

REG COLSON—New wall sculptures constructed from found objects such as scraps of wood and tool boxes, plus drawings; through 3/30. Sperone Westwater, 142 Greene St. (431-3685).

OBERT COURTRIGHT—Mask-like sculptures in cast paper and bronze and works on paper; through 4/13. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

ICHAEL CRAIG-MARTIN—Wall drawings and recent paintings by this Irish-born artist; through 4/6. Nolan, 560 Broadway (925-6190).

AROL KREEGER DAVIDSON—Recent sculpture and drawings; through 4/6. Humphrey, 594 Broadway (529-0692).

ENE DAVIS—A selection of stripe paintings from the artist's estate; 3/30–4/20. Cowles, 420 W. Broadway (925-3500).

OROTHY DEHNER—A monumental sculpture titled "Sanctum with Window"; through 4/20. Twining, 568 Broadway (431-1830).

UIS DE JESUS—A "room" made out of a cardboard box that contains the artist's bed and boots, and explores the phenomenon of self-mutilation; 3/28–4/27. Wessel O'Connor, 580 Broadway (219-9524).

AN FLAVIN—Fluorescent light sculptures created between 1967 and 1970 titled "Monuments for V. Tatlin" which are dedicated to the Russian Constructivist Vladimir Tatlin; through 3/30. Boone, 417 W. Broadway (431-1818).

LAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

SMAEL FRIGERIO—Recent metaphysical paintings; through 4/13. Alan, 270 Lafayette St. (226-5145).

UCKMINSTER FULLER—Architectural drawings and prints; through 4/6. Burgin, 130 Prince St. (941-6435).

NTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from the ceiling; through 4/27. Ala, 560 Broadway (941-1990).

EWTON HARRISON AND HELEN MAYER HARRISON—Collaborative proposals for world-wide environmental projects; through 4/6. Feldman, 31 Mercer St. (226-3232).

NGRID HARTLIEB—Organic sculptures constructed from wood and lead and drawings framed in lead; through 4/20. The Gallery. 30 Bond St. (505-9668).

ICHELE HARVEY—Landscape paintings; through 4/20. Bridgewater/Lustberg, 529 Broadway (941-6355).

AREN HASSINGER—Recent sculptures made of wire rope and concrete that resemble natural vegetation; through 4/13. Gracie Mansion, 532 Broadway (941-5580).

OUGLAS HEUBLER—Conceptual paintings with text; through 3/30. Sperone Westwater, 121 Greene St. (460-5497).

OBIN HILL—Sculptures made with wax, fiberglass, and rubber that refer to parts of the human body; 3/14–4/13. Lang & O'Hara, 568 Broadway (226-2121).

ODWIN HOFFMANN—Abstract paintings; through 5/4. Engelhorn, 591 Broadway (966-6882).

LINORE HOLLINSHEAD—Paintings that cross-reference her personal experiences with recollections of an idealized, classical past; through 3/30. Greenberg Wilson, 560 Broadway (966-2024).

IM JONES—An installation about Adam and Eve titled "Men's Room"; through 3/30. Lorence-Monk, 578 Broadway (431-3555).

ETSY KAUFMAN/DAVID SCHAFER—New works by both; through 4/20. Berland Hall, 579 Broadway (274-9580).

TEVE KERNER—Large-scale gestural abstract paintings; through 4/25. Z, 382 W. Broadway (334-1932).

RACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

JOSEPH KOSUTH—Three installations, from 1970, 1979, and 1988; through 4/13. Rubin Spangle, 395 W. Broadway (226-2161).

SUSAN LAUFER—Recent works on paper with complex impasto grounds; 3/28–4/27. Van Eck, 420 W. Broadway (219-0717).

ANNETTE LEMIEUX—An installation of new works; through 4/13. Baer, 476 Broome St. (431-4774).

MICAH LEXIER—New works; through 4/13. Shainman, 560 Broadway (966-3866).

CHRISTOPHER LONG—Highly-realistic paintings of familiar cartoon characters, and of shirts and tee-shirts; through 4/23. Nerlino, 96 Greene St. (966-1661).

ROBERT MANGOLD—Recent small-scale, shaped paintings in muted colors, titled "Studies for the Attic Series"; through 4/6. Cooper, 149 Wooster St. (674-0766).

THOMAS MCANULTY—Small bronze sculptures of chairs, tables, ironing boards, and other everyday objects set within classical Italian Renaissance niches; through 4/13. Weiss, 68 Laight St. (925-7313), Sat. 1–6, open weekdays by appointment.

ROBERT MORRIS—New paintings and drawings; through 4/6. At Sonnabend, 420 W. Broadway (966-6160) and 65 Thompson Street, 65 Thompson St. (226-2219).

OLIVIER MOSSET/ANDY WARHOL—New large-scale paintings/Unique prints from the Estate of Rupert Jasen Smith. Through 4/13. Baghoomian, 555 Broadway (941-1410).

PETER NADIN—"Poetry Room"a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

JAMES NARES—New works; through 4/13. Kasmin, 580 Broadway (219-3219).

ALBERT PALEY—Architectectural furniture with ornamental metalwork; through 4/13. Fendrick, 568 Broadway (966-2820).

GINA PANE—A survey of works from 1970 to 1990, including photographs documenting her early body art performances and later fabricated wall pieces; through 4/6. Marcus, 578 Broadway (226-3200).

ED PASCHKE—New paintings that depict computer-like images of a large face that symbolizes "Everyman" and his quest for spiritual enlightenment; through 4/16. Kind, 136 Greene St. (925-1200).

CHRIS PFISTER—Paintings that depict enigmatic characters in inexplicable narratives, using imagery and styles appropriated from art history and 19th-century photography; 4/2–5/10. Lee, 588 Broadway (966-2676).

DONG PHAN—Expressionistic oil paintings in a series titled "War"; through 4/19. Foster Goldstrom, 560 Broadway (941-9175).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

ROBERT REITZFELD—Paintings that depict silhouettes taken from photographs in family albums, with superimposed images; through 3/30. Brown, 560 Broadway (219-1060).

JACK RISLEY—New freestanding paper sculptures; through 4/6. Postmasters, 80 Greene St. (941-5711).

GUSTAVO RIVERA—Kaleidoscopic abstract paintings that draw on the artist's memories of growing up in Mexico; through 4/13. Katzen, 475 Broome St. (966-4469).

STEPHANIE ROSE—New paintings; through 4/9. Donahue, 560 Broadway (226-1111).

JON SCHUELER—New paintings in a series titled "The Woman and the Sky"; 3/30–4/24. Perlow, 560 Broadway (941-1220).

RANDALL SCOTT/DONALD PIERCE—Black-and white photographs of Polaroid photographs that depict fine-grained images of architecture, flags, and hands-/Found-object wall sculptures and drawings. Through 4/2. Dome, 578 Broadway (226-5068).

DEE SHAPIRO/MARILYN GREENBERG—Recent works on paper/Mixed-media constructions. Through 4/20. Zarre, 379 W. Broadway (431-3456).

JUDITH SHEA—Four cast bronze sculptures that the artist likens to 20th-century monument statuary; 3/30–4/27. Protetch, 560 Broadway (966-5454).

JON SINGER—Recent paintings executed with wall-paper rollers in different patterns; through 4/6. Yi, 249 Centre St. (334-5189).

DAVID SMITH—An installation titled "Blue Maze" that deals with the current crisis in the Middle East; 3/28–4/20. P.P.O.W., 532 Broadway (941-8642).

PAT STEIR—Etchings and woodblock prints that continue her investigation of the waterfall, using colors and textures that evoke the look, feel, and sound of cascading water; through 4/27. Crown Point Press, 568 Broadway (226-5476).

PAUL SUTTMAN—Bronze and marble sculptures executed over the past ten years that refer to art history through the use of classical architecture, archetypal figures, and Cubist and Futurist motifs; through 4/20. Staib, 8 Greene St. (941-597).

JOSEPH SWEENEY—Realist landscapes in pastel on paper; through 3/30. Helio, 588 Broadway (966-5179).

RICHARD TADDEI—Figurative paintings that combine bright colors and fragmented planes; 3/28–4/20. Bettal, 137 Duane St. (233-7824).

N. WAYNE TAYLOR—New paintings; 3/30–4/20. Sermas, 19 Greene St. (431-5743).

COLIN THOMSON—Paintings that refer to architecture, totem poles, Chinese ceramics, connect-the-dot games, and cartoons; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; through 4/6. Thorp, 103 Prince St. (431-6880).

FRANZ ERHARD WALTHER/SOL LEWITT—New works titled "Reconstructions"/Wall drawings. Through 3/23. Weber, 142 Greene St. (966-6115).

JAMES WATKINSON—Structures and boxes that explore his themes of the forest and a nostalgic longing for shelters; 3/28–4/27. Cavin-Morris, 560 Broadway (226-3768).

JOHN WESLEY—Recent paintings that depict parts of women's bodies and earlier paintings that are reminiscent of 1950s cartoons; through 4/6. Fiction/nonfiction, 21 Mercer St. (941-8611).

H. C. WESTERMANN—Watercolors, drawings, and prints from 1968–1974; 3/28–5/4. Lennon, Weinberg, 580 Broadway (941-0012).

MICHAEL KELLY WILLIAMS—Abstract paintings that refer to African myths and cultural traditions; through 4/6. Kelly, 591 Broadway (226-1660).

FRED WILSON—A two-part installation with video and sound that investigates primitivism, "high" and "low" art, and the impact of colonialism on the museum; through 4/6. Metro Pictures, 150 Greene St. (925-8335).

ANDREW YOUNG—New paintings; 3/28–4/20. Beitzel, 102 Prince St. (219-2863).

DAISY YOUNGBLOOD—New ceramic sculptures of human and animal forms that are evocative of a primal memory; through 4/6. Cugliani, 508 Greenwich St. (966-9006).

JOHN ZINSSER—New paintings; 4/2–27. Pretto, 54 MacDougal St. (673-7662).

Other

DOVE BRADSHAW—Paintings and sculpture; through 4/15. Gering, 14 W. 11th St. (353-2633).

ELISA DECKER—Paintings and drawings of trees, executed directly from life; through 4/7. La Galleria, 6 E. 1st St. (505-2476). See "Performance" under La Galleria.

DOROTHY DEHNER—A retrospective of sculpture, paintings, and drawings, from the 1930s to the present; through 4/16. Baruch College, 135 E. 22nd St. (387-1006).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; through 4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

ALEXANDER FISCHER/JUAN USLE—Fragile carved wood sculptures suspended from the ceiling/Abstract paintings that explore color relationships. Through 4/25. Swiss Institute, 35 W. 67th St. (496-1759).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexington Ave. (935-2200).

LILLIAN MULERO—Paintings of 18th-century women in intimate poses; through 4/19. Intar, 420 W. 42nd St. (695-6135).

PEARSON POST INDUSTRIES—An installation titled "Operation Desert Clouds"; through 4/20. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JUDITH WEINPERSON—An installation that explores domestic violence; through 4/14. Columbia University, East Wing Gallery, 206 Ferris Booth Hall (854-3611).

M.W. WILSON—New paintings that combine abstraction and imagery; through 4/6. Realart, 304 E. 5th St. (777-2215), Wed.–Sun. 1–5.

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Andre, Flavin, Wilding; through 3/30.

MARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Johns, Marden, Pollock, Reinhardt, Ryman, Schnabel, Twombly, Winters, others; through 5/4.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "In Memory of Nature," with works by Braden, Chase, D'Amario, Ericksen, Forsell, Gilje, Henderson, Smith, Sumners; through 4/20.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; through 4/6.

57th Street Area

CLARK—24 W. 57th St. (246-2205). Works by Maberry, Oestreich, Silver; through 4/6.

DRUTT—724 Fifth Ave. (974-7700). Works by Dominguez, Gentille, Kotula, Natzler, Toubes, others; through 4/6.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

ROSENFELD—50 W. 57th St. (247-0082). American abstract paintings from the 1930s by Bolotowsky, Cavallon, Diller, Gallatin, Greene, Kamrowski, Morris, Shaw, others; through 4/27.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

TILTON—24 W. 57th St. (247-7480). Abstract paintings by Brandl, Goode, Gorchov, Kawabata, Purdum; through 3/30.

SoHo and TriBeCa

ALEXANDER—476 Broome St. (925-2070). Collaborative works by poets and painters, including Acconci, Acker, Burroughs, Clemente, Denby, Dennis, Gerstler, Grooms, Jacquette, Koch, Marden, O'Hara, Rauschenberg, Schjeldahl, Wegman, Yau, others, to benefit The Poetry Project; through 3/30.

ALEXANDER—59 Wooster St. (925-4338). Works by Baechler, Crash, Futura 2000, Kosuth, Oldenburg, Otterness, Man Ray, Scharf, Smith, to benefit Fashion Moda; through 3/30.

ANDERSON—63 Thompson St. (431-8547). Works by Canaux, Jacobson, Halasz, Wells; through 4/9.

ART IN GENERAL—79 Walker St. (219-0473). Works by Arai, Aronowitz, Betjeman, Beuhler, Culkin, Dolberg, Garcia, Holleley, Neal, Swatko, Wiener; through 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970) "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; through 4/21.

DAVIDSON—415 W. Broadway (925-5300). Works on paper by Afro, Christo, Dufy, Giacometti, Matisse, Pissarro, Wesselman, others; through 4/23.

49TH PARALLEL—420 W. Broadway (925-8349). Photographic works by Buchan, Cohen, Evergon, Grauerholz, Maggs, Whitten; through 4/20.

GOOD—532 Broadway (941-8066). Works by Colson, Haynes, Humphries, Lucas, Martin, Row; 3/29–4/27.

JAMISON THOMAS—588 Broadway (925-1055). "Compulsion," with works by Basquiat, Flechemuller, Frady, Jensen, Sisto, Thatcher, others; 3/28–4/27.

LOUVER—130 Prince St. (925-9205). Works by Moses, Richter, Scully; through 4/20.

NEWBURG—580 Broadway (219-1885). Works by Faust, Matta-Clark, McCaslin, Parrino, Sonnier, Weiner; through 4/6.

NOSEI—100 Prince St. (431-9253). Landscape paintings by Bowling, Brooks, Byron, Davis, Deutsch, Gornik, Wegman, others; through 3/31.

PACE—142 Greene St. (421-3292). Sculpture by Calder, Judd, Nevelson, Noguchi, Oldenberg, others; through 4/13.

PEARL—420 W. Broadway (966-5506). "Post-War Geometric Concepts, 1945–1990," with works by Albers, Bolotowsky, Jensen, Mangold, Noland, Ryman, Spence, others; through 4/6.

STEINBAUM—132 Greene St. (431-4224). Works by Hammer, Dinh Le, Shaw, Tacha; 3/30–5/4.

TELLER—568 Broadway (941-7335). Paintings, drawings, prints, and watercolors that depict New Jersey by day and New York by night, by Arms, Bendiner, Halfant, Lozowick, Moore, Sloan, others; through 4/6.

TWINING—568 Broadway (431-1830). "The Nude: Drawings of the Figure by New York School Artists, Circa 1930–1950," with works by Archipenko, Avery, Bishop, Cadmus, Hartley, Hofmann, Krasner, Neel, M. Soyer, others; through 4/20.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; through 5/4.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Drawings by six sculptors, including Ambrose, De Gennaro, Fasnacht, Godfrey, Spitzer, Zito; through 5/11.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The Landscape Revisited, from Maine to Key West" with paintings by Albert, Campbell, Henry, Smith, Uchiyama, others; through 3/30.

P.S. 122—150 First Ave. (228-4150). "A Different Normal," with works by Corbin, McPhail, Mullen, Petersen; through 4/24.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). "On-Site: Columbus Park 1991 Artist-in-Residence Proposals"; "Requiem for a Blue Fluid: A Site-Specific Installation by Eve Andree Laramee"; through 4/6.

RYAN—452 Columbus Ave. (799-2304). American prints executed between 1905–1948, by Allen, Bertoia, Lozowick, Margolies, Wood, others; through 4/27.

SALMAGUNDI CLUB—47 Fifth Ave. (255-7740), daily 1–5. "American Watercolor Society 124th Annual International Exhibition"; 4/3–28.

WHITE COLUMNS—154 Christopher St. (924-4212). "Lyric Uses for Beauty at the End of the Century," with works by Abrams, Anderson, Goldberg, Howard, Landers, Pfister, Weatherford, others; "White Room Program," with works by Chung, Hughes, Tompkins; 3/30–4/21.

PHOTOGRAPHY

ADAM BARTOS—Color photographs of the United Nations; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; through 4/20. Lelong, 20 W. 57th St. (315-0470).

LEAH DEMCHICK—Palladium gum-dichromate prints in a series titled "Of Mermaids"; through 4/20. Staley-Wise, 560 Broadway (966-6223).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun. 10–3. Free.

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

HENRY FLYNT—Color photographs taken in 1979, of graffiti by Samo (Jean-Michel Basquiat and Al Diaz); through 4/13. Harvey, 537 Broadway (925-7651).

ALAN GINSBERG—Diaristic images of himself and those around him during the Beat years, including Jack Kerouac, Neil Cassady, William S. Burroughs, and others; through 4/13. Sikkema, 155 Spring St. (941-6210).

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; through 4/6. Ledel, 168 Mercer St. (966-7659).

PETER HUJAR—Black-and-white portraits and nudes, all taken in New York; through 3/28. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. 3/29–6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

LEN JENSHEL—Color photographs of the American West—especially parts of Nevada, Utah, and Colorado—taken from the roadway, using his car lights as a yellow or red light source; through 4/20. Miller, 138 Spring St. (226-1220).

STEFAN LUPINO—Erotic photographs; through 4/13. Neikrug, 224 E. 68th St. (288-7741).

FRANK MAJORE—Recent cibachrome photographs, including nocturnal cityscapes that have been enhanced in the studio with colored gels and multiple projections, giving each photograph an ominous, sensuous quality; 3/28–4/20. Solomon, 724 Fifth Ave. (582-4283).

JEFF MERMELSTEIN—Recent color photographs of American families; through 4/5. Camera Club of New York, 853 Broadway (260-7077).

GEANNA MEROLA—Painted photographs that depict objects similar in form but otherwise entirely dissimilar; through 4/13. Coupe de Grace, 579 Broadway (431-5799).

MIDTOWN Y—334 E. 14th St. (674-7200). Photographs by Ellison, Feresten, Marcotte; through 4/17.

RICHARD MISRACH—Recent color photographs from his ongoing project "Desert Cantos" that depict bullet-riddled *Playboy* magazines he discovered while documenting a nuclear test site in Nevada; 4/2–27. Pyramid, 568 Broadway (431-3270).

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960). "Carnegie Hall: Portrait of a Building," with photographs, drawings, and models documenting this building's history and recent renovations; through 4/6.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. Color photographs of flowers and gardens by Cavagnaro, Douglas, Druse, Harper, Krementz, McDonald, Taylor, Woodyard; 4/2–27.

PAPERS, ETC., LTD.—510 Broome St. (431-7720). Early mountaineering photographs circa 1870 to 1895; through 5/1.

LUCAS SAMARAS—Recent Polaroid photographs, including panorama assemblages and collaged self-portraits; through 3/30. Pace/MacGill, 32 E. 57th St. (759-7999).

JOSEPH SUDEK—Photographs of Prague from 1911–1976; through 4/25. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New

York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

MARC WISE—Photographs of truckers and truckstops all over America; through 5/4. Opsis, 561 Broadway (966-8881), Sat. 11–5.

PERFORMANCE

LA GALLERIA—6 E. 1st St. (505-2476). 4/6 at 8, 4/7 at 3: "Arbor Vitae," a collaboration between painter Elisa Decker and storyteller Marcia Lane. Free.

P.S. 122—150 First Ave. (477-5288). Through 3/31 at 9:30: Penny Arcade in "La Miseria...the misery." $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Through 3/30: "Invitational Exhibition of Painting and Sculpture."

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/4: "Behind the Scenes." Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson. Through 3/28/91: "The Battle of Britain."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 4/14: "Made in Japan: American Influence on Japanese Quilts."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray." 4/2–5/26: "Fashion in Illuminated Manuscripts."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. 3/28–9/2: "Black Photographers: 1840–1940." Through 4/28: "20th-Century Prints: The Lithographs of Cecil C. Bell." 5/16–8/11: "Brass Candlesticks from the Collection of George Way." 6/7–9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/28: "The Drawings of Henry Fuseli."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich. Through 3/31: "Pamela Benham: Recent Paintings."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 4/7: "The Drawings of Jasper Johns." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free.

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/27 at 10 a.m.: "Japanese Prints." On view from 3/23.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 4/17.

DOYLE—175 E. 87th St. (427-2730). 3/27 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 3/23.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/27 at 10:15 a.m.: "Carter Burden Collection of Indian Paintings." On view from 3/22. 3/27 at 2: "Indian and Southeast Asian Art." On view from 3/22.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 27

PETER SERKIN, pianist. Works by Brahms, Lieberson, Knussen, Beethoven, Mozart, Goehr, Chopin. Carnegie Hall at 8. $10–$40.

TALICH STRING QUARTET (N.Y. debut), with pianist Caroline Stoessinger. Smetana's Quartet No. 2 in d; Janacek's Quartet No. 1, "Kreutzer"; Dvorak's Piano Quintet in A, Op. 81. 92nd St. Y at 8. $10, $12.50.

CHAMBER PLAYERS OF THE LEAGUE/ISCM, featuring guitarist William Anderson, with guitarist Oren Fader, saxophonist James McElwaine. Works by Takemitsu, Mamlok (world premiere), Jolivet, Babbitt (world premiere), Jemnitz (N.Y. premiere), Schuller, Henze. Weill Recital Hall at 8. $5, $9.

NYU CHAMBER MUSIC SOCIETY—Works by Corigliano, Slonimsky (world premiere), Carter, Ligeti, Penderecki, Dutilleux. Merkin Concert Hall at 8. $10.

NEW YORK GRAND OPERA, Vincent La Selva conductor; Katherine Luna, Cynthia Munzer, Enrico di Giuseppe, Brian Matthews. Mozart's oratorio, *La Betulia Liberata* (1771; American premiere), about the biblical character Judith. Alice Tully Hall at 8. $25, $40.

JUILLIARD STUDENT CONCERT—Singers from the Opera Workshop perform arias and scenes. Alice Tully Hall at 1. Free.

JUILLIARD CONCERTS IN THE GARDEN—Flutist Leslie Newman, clarinetist Gary Ginstling. Works by Bach, Bozza, Telemann, Villa-Lobos. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

AKOSHIA STRING QUARTET—Works by Scott Lindroth, Yuki Morimoto, and *The Variations Project* (world premiere), commissioned by the quartet, made up of 19 composers' variations on Beethoven's "Harp" Quartet, Op. 74. Greenwich House Music School (Renee Weiler Concert Hall), 46 Barrow St. (242-4770), at 8. $6.

BMCC-DOWNTOWN SYMPHONY, Douglas Anderson conductor; steel-drummer Etienne Mauge; pianist Laurence Wilson. Program includes George Zarr's *Reception for Steel Drum and Orchestra* (world premiere), Brahms's Serenade No. 1, Gershwin's *Rhapsody in Blue.* BMCC, Triplex Theater (618-1066), at 8. Free; reservations requested.

BRUNO CASOLARI, keyboardist. Pop, jazz, and classical music on various electronic instruments. Yamaha Communication Center Show Room, 142 W. 57th St., at 1:30. Free.

ESTHER CHUNG MARKS, pianist. Lincoln Center Library at 4. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30 p.m. Free.

AMERICAN LANDMARK CONCERT—Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

GREGORIO RANGEL, tenor. Federal Hall, 26 Wall St. or 15 Pine St., at 12:30 p.m. Free.

HUGH SAM, pianist. "Dances for the Keyboard." Original works and others by Bach, Grieg, Grainger, Chopin, Albeniz, Rachmaninoff, Joplin. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

PERFORMANCE ON 42ND—"8 in 7: New Ventures in American Music." Pianists/composers Geri Allen and Don Pullen perform a premiere double-piano concert. Sculpture Court, Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

GERMAN CHAMBER MUSIC—A program of Beethoven and Brahms performed by violinist Anton Miller, cellist Lawrence Zoernig, and pianist Dianna Mittler-Battipaglia. Recital Hall, Lehman Center for the Performing Arts, Bronx (960-8211), at 12:30 p.m. Free.

LIU JAZZ PLUS—Music Department presentation. LIU's Brooklyn Campus (718-403-1015), at noon. Free.

Thursday, March 28

CONCERT ROYAL BAROQUE ORCHESTRA, James Richman conductor/pianist. Flutist Sandra Miller; harpist Marie-Pierre Langlamet; soprano Christine Brandes; oboist Stephen Hammer. A Mozart program—Oboe Concerto in C; *Exultate Jubilate;* Piano Concerto in A, K. 414; Concerto in C for Flute and Harp, K. 299a. Merkin Concert Hall at 8. $15.

OPERA ORCHESTRA OF NEW YORK—Weber's *Der Freischutz.* See Opera, below.

PATRICK DHEUR, pianist (American debut). Joseph Jongen's *Etude de Concert* (N.Y. premiere) and works by Haydn, Franck, Liszt, Debussy, Rachmaninoff. Alice Tully Hall at 8. $10–$15.

TOKYO STRING QUARTET, with pianist Barry Douglas. Brahms's Quintet in f, Op. 34; Zemlinsky's Quartet No. 4, Op. 25; Beethoven's Quartet in F, Op. 18. Metropolitan Museum at 8. $18.

ROBERT JOHN, guitarist. Weill Recital Hall at 8. Ticket information not available.

KATIA ZALLAS, vocalist. Lincoln Center Library at 4. Free.

PARTITA CHAMBER ENSEMBLE—Program includes a N.Y. premiere of a Vivian Fine composition and works by Loeffler, Mozart, Rossini, Dohnanyi. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $16.

LIEDERABEND—Juilliard School members perform songs by Juilliard composers. Paul Recital Hall (874-7515) at 6. Free.

QUINTET OF THE AMERICAS—This woodwind ensemble will play a program of Danzi, Mozart, Ibert, and Gershwin. Room 615 Hunter College West Building, 68th St. and Lexington Ave. (772-4448), at 8. $8.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. Seventieth-birthday tribute to composer Ralph Shapey, featuring *Songs of Life* (commissioned; N.Y. premiere); *Kroslish Sonata; Evocation.* Miller Theater at Columbia University, Broadway and 116th St., at 8. $12.

JANET HOUSTON, flutist/**LINDA MARK,** pianist. Yamaha Communication Center Show Room, 142 W. 57th St., at 1:30. Free.

ANDREW ANDELA, organist. Works by Bach and Widor. St. Paul's Chapel, Columbia University, Broadway and 116th, at noon. Free.

OPEN TALENT NIGHT—Call 348-5620 to perform. Harlem Library, 9 W. 124th St., at 6. Free.

PIANO STUDENTS OF ALISON DEAN—The City College, Aaron Davis Hall (650-5411), at 12:30 p.m. Free.

BARGEMUSIC—Violinists Pamela Frank and Ida Kavafian; cellist Warren Lash; violist Paul Neubauer; pianist Christopher O'Riley. Works by Wolf, Dohnanyi, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Isaac Stern. Mozart program—Symphony No. 34, Violin Concerto No. 3 in G, Symphony No. 41, "Jupiter." Avery Fisher Hall at 2. $10–$43.

BIG APPLE CONCERT—The Iolani Concert Orchestra (from Hawaii), the Owatonna (Minnesota) High School Concert Choir, and the Boston College "B.C. Bop," a vocal and instrumental jazz group. Carnegie Hall at 8. $15–25.

MANHATTAN NEW MUSIC PROJECT—Features new improvisational works in concert, including a piece by saxophonist Ricky Ford; Paul Cram's *Fortress America;* Neal Kirkwood's *Parisian Sketches;* Frank Amsallam's *The Music Box;* Paul Nash's *Synchronicity.* Cooper Union's Great Hall, 7 E. 7th St. at Third Ave. (353-4196), at 8. $7.

VERONICA BURKE, soprano. The premiere performance of songs from *Wind in the Willows,* William Bolcom and Arnold Weinstein's musical. Also, songs by Luening, Guilmartin and Fierst, Innerarity, de Kenessey and Aronson. Greenwich House, 27 Barrow St. (691-6105), at 8. $10.

CATHEDRAL COMBINED CHOIRS—Durufle's *Requiem.* Director Bruce Fifer; mezzo-soprano Mary Ann Hart; baritone Cheyne Davidson; organist Dorothy Papadakos. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free.

BRICK CHURCH CHANCEL CHOIR—Stainer's *The Crucifixion.* Tenor Michael Best; bass Steven Kimbrough; organist/choirmaster David A. Weadon. The Brick Presbyterian Church, Park Ave. and 91st St. (289-4400), at noon. Free.

PERFORMING GARAGE VISITING ARTISTS SERIES—A full-length choral chamber work composed, produced, and directed by Diedre Murray entitled *Unending Pain.* The Performing Garage, 33 Wooster St., between Broome and Grand (966-9796), at 8. $10.

MUSIC UNDER NEW YORK CHAMBER ORCHESTRA—Orchestral selections from Handel's *Messiah.* Main concourse of Grand Central Terminal at 12:30 p.m., and on the mezzanine of the 50th St./Rockefeller Center subway station at 4. Free.

Saturday, March 30

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Benita Valente, Maureen Forrester, Vinson Cole, Saumel Ramey, and the New York Choral Artists. Beethoven's Symphony No. 9 in d. Avery Fisher Hall at 8. $10–$43.

AROL MARIE HARRIS, violinist. With pianist Mary Belanger. Works by Mozart, Telemann, Schumann, others. Lincoln Center Library at 2:30. Free.

EW YORK OPERA FORUM—A concert of favorite operatic selections. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ERFORMING GARAGE VISITING ARTISTS SERIES—See 3/29.

ATHERINE AND MARIE NEGRO, flute duo. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

Sunday, March 31

MERICAN SYMPHONY ORCHESTRA, Leonard Slatkin guest conductor. Soprano Linda Hohenfeld; bass-baritone John Cheek; Boston University Chorus. Tchaikovsky's *Romeo and Juliet* and Vaughan Williams's *A Sea Symphony*. Carnegie Hall at 3. $6–29. Pre-concert recital by the percussion ensemble **Drumfire** at 2 (free to ticketholders).

EW ENGLAND SYMPHONY, John Rutter conductor. Works by Rutter, Walton, Puccini. Carnegie Hall at 8. $19–$29.

OMINICAN CLASSICAL ARTISTS—Piano works by Puccini and Chopin. Weill Recital Hall at 2. $12.

T. BARTHOLOMEW'S CHOIR, James Litton conductor. Festival service; choral works with brass and organ. Works by Stanford, Walton. St. Bartholomew's Church, Park Ave. and 50th St., at 4. Offering.

ACH VESPERS—The Holy Trinity Choir, Frederick Grimes conductor; organist Nancianne Parella. *Easter Oratorio;* Sinfonia from Cantata 29. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

OSEPH C. DAVIS, carillonneur. Easter recital. Riverside Church, the Drive at 122nd (222-5900), at 3. Free.

T. THOMAS CHURCH—Organist Michael Kleinschmidt. Fifth Ave. and 53rd St. (757-7013), at 2:30. Free.

T. PETER'S CHURCH—At 5: Jazz Vespers: Shelli Yahya Trio; offering. At 6: Eric Ahlans Orchestra (from Sweden); offering. At 8: pianist Doc Johnson; $5 donation. Lexington Ave. and 54th St. (935-2200).

LEHMAN COLLEGE CHAMBER PLAYERS—Piano trios by Beethoven, Dvorak, Brahms. Theater of Lehman Center for the Performing Arts, Bronx (960-8211), at 3. Free.

ARGEMUSIC—See 3/28. Today at 4.

Monday, April 1

EW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Yefim Bronfman. Mozart's Symphony No. 34; Saint-Saens's Piano Concerto No. 2 in g; Strauss's *Also sprach Zarathustra*. Avery Fisher Hall at 8. $10–$43.

RCHESTRA OF ST. LUKE'S, Thomas Conlin conductor; pianist Olegna Fuschia. Works by Schumann, Busoni, Weber, Diamond. Carnegie Hall at 8. $10–$40.

EINZ HOLLIGER AND MAURICE BOURGE, oboists. With harpsichordist Christiane Jaccottet, bassoonist Klaus Thunemann, double-bassist Michael Willens. Three Zelenka sonatas, pieces by W.F. Bach, Telemann, J.S. Bach. Metropolitan Museum of Art at 8. $16.

OSMOPOLITAN CHAMBER PLAYERS—Mozart's Quintet in A, K. 581; Dohnanyi's Serenade in C, Op. 10; Brahms's Quartet in g, Op. 25. Merkin Concert Hall at 8. $10.

ANHATTAN ASSOCIATION OF CLUBS AND CABARETS—Fifth annual awards show; live entertainment all evening. Symphony Space at 8. $15, $25.

ES GRANULES (Jean Derome and Rene Lussier)—A performance combining jazz, rock, ambient sound, and Quebecois folk. Dance Theater Workshop, 219 W. 19th St. (924-0077), at 8. $10.

UDITH KELLOCK, soprano/**MARTIN AMLIN,** piano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

TEPHEN TENENBOM, viola/**THOMAS SAUER,** piano. Music of Stravinsky, Brahms, Bruce Adolphe. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

AVID MORGAN, organist. A program of Bach, Franck, Guillmant. St. George's Church, 209 E. 16th St. (475-0830), at 8. Donation.

Tuesday, April 2

OSCA—See Opera, below.

ANDRE WATTS, pianist. Works by Schubert, Chopin, and Ravel. Avery Fisher Hall at 8. $15–$30.

HUMBERTO QUAGLIATA, pianist. The N.Y. recital debut of the Spanish pianist will feature a program of Spanish composers, including Albeniz, Mompou, Tomas Marco, Daniel Stefani, Granados, and Falla. Weill Recital Hall at 8. $7.

FLUTE FORCE—10th-anniversary concert, with guest flutist Julius Baker. Program includes Robert Dick's quartet *Eyewitness* (N.Y. premiere), works by Bacchus, Praetorius, Barber, and Ravel's *Daphnis et Chloe*. Merkin Concert Hall at 8. $12.

COCTEAU TWINS/GALAXIE 500—Roseland Ballroom, 239 W. 52nd St. (307-7171), at 7:30. $22.50.

SATURDAY BRASS QUINTET—A program featuring the world premiere of a work by Stephen Paulus and Arvo Part's *Pari Intervallo*, another premiere. Other works by Scheidt, Bach, Gabrieli, Danielpour. Alice Tully Hall at 8. $10.

JANE IRA BLOOM, saxophonist/**JAY CLAYTON,** vocalist. With elektro-acoustic percussionist Jerry Granelli. Improvisational jazz. Featuring Bloom's *Art and Aviation* (N.Y. premiere). Town Hall at 8. $15.

VERONICA BURKE, soprano. See 3/29.

NEW MUSIC/NEW COMPOSERS—Joan La Barbara presents an open reading of new works by emerging composers, including interaction between composers and performers, and audience participation. Roulette, 228 West Broadway (334-0216), at 4. Free.

LES GRANULES—See 4/1.

NEWMAN & OLTMAN GUITAR DUO, an ensemble-in-residence. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

"A MUSICAL BANQUET"—Soprano Karen Van Poznak, pianist Arlene Shrut, and flutist James R. Schlefer perform music by Purcell, Bernstein, Barber, Porter, Bolcom, J.S. Bach. Trinity Church, Broadway at Wall St., at 1. Free.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Works by Corelli, Rodrigo, Vivaldi, Goldmark. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-875-7520), at 8. Contribution.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 3/25 at 6:30: Wagner's *Parsifal,* Levine conducting; Norman, Domingo, Wlaschiha, Mazura, Lloyd, Plishka. 3/26 at 8: Bellini's *I Puritani,* Bonynge conducting; Gruberova, Merritt, Gavanelli, Plishka, Kelly, Robbins, Anthony. 3/27 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Lott, McLaughlin, Von Stade, Schmidt, Ramey, Di Franco, Senechal, Francois Loup (debut). 3/28 at 8: Janacek's *Katya Kabanova,* Mackerras conducting; Benackova, Rysanek, Quittmeyer, Ochman, Glassman, Laciura, Devlin. 3/29 at 6:30: *Parsifal;* same as 3/25, except Haugland for Mazura. 3/30 at 1:30: Bellini's *I Puritani;* same as 3/26 (broadcast, WQXR). 3/30 at 8: Puccini's *Tosca,* Domingo conducting; Guleghina, Shicoff, Morris, Tajo, Wells, Laciura. 4/1 at 8: *Le Nozze di Figaro,* Conlon conducting; Lott, McLaughlin, Quittmeyer, Hartman, Ramey. 4/2 at 6:30: *Parsifal.*

Other

TOSCA, by Puccini. The Philadelphia Orchestra, Riccardo Muti conducting a concert performance. With Carol Vaness, Giuseppe Giacomini, Giorgio Zancanaro; the Westminster Symphonic Choir and the Philadelphia Boys Choir. Carnegie Hall. 4/2 at 8. $40–$100.

DER FREISCHUTZ, by Weber. Opera Orchestra of New York, Eve Queler conducting a concert performance; with Hildegard Behrens, Jane Giering, Ben Heppner, Hans Sotin. Carnegie Hall. 3/28 at 8. $18–$75.

EL CONSUL, by Menotti. Spanish-language version of Menotti's 1950 work, with "expanded text" by director Rene Buch. Repertorio Espanol, 138 E. 27th St. (889-2850). 3/30 at 8; 3/31 at 3. $20.

LOVE IN TWO COUNTRIES—Two one-act operas by Sheldon Harnick and Thomas Z. Shepard. Musical Theatre Works, at St. Peter's Church, Lexington Ave. and 54th St. (688-6022). Through 4/13: Tue.–Fri. at 8; Sat. at 3 and 8; Sun. at 3 (no performance 3/31). $20.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. $13.

LA GRAN SCENA OPERA COMPANY—Through 3/30. See Nightlife, page 116.

HOUSEWIVES' CANTATA, by Mira J. Spektor, libretto by June Siegel. After Dinner Opera Company, Richard Woitach pianist and music director; staging by Richard Flusser. For Women's History Month. Lincoln Center Library, 3/25 at 4; free.

GOLDEN FLEECE LTD.—The composers chamber theater in concert. Scenes from contemporary operas by Richard Brooks, Luening, Linder Chlarson, others. New School, 66 W. 12th St. 3/25 at 8. $4.

DANCE

Fort Worth Ballet

CITY CENTER THEATER—3/27–31. Tickets, $15–$35. The ballet **Cinderella,** by Paul Mejia, to the Prokofiev score. Secenery by Steve Rubin, costumes by Ben Benson. The cast includes over 100 children, as "mushrooms, butterflies, bumblebees, and various other flora and fauna." Evenings Wed.–Sat. at 7:30; matinees Thur.–Sun. at 2 (information: 581-7907).

Erick Hawkins Dance Company

JOYCE THEATER—3/26–4/7. Tickets, $20. 2/26 at 8: *Cantilever Two; Killer-of-Enemies: The Divine Hero* (premiere), to a commissioned score by Hovhaness; *Hurrah!* 3/27 at 8: *Today, With Dragon; New Moon; Heyoka.* 3/28 at 8: *Cantilever Two, Killer-of-Enemies, New Moon.* 3/29 at 8: *Summer-Clouds People, Agathlon, Heyoka.* 3/30 at 2: *Cantilever Two, Killer-of-Enemies, Hurrah!* 3/30 at 8: *Cantilever Two, Killer-of-Enemies, New Moon.* 3/31 at 2: *Summer-Clouds People, Plains Daybreak, Heyoka.* 3/31 at 7:30: *Cantilever Two, Killer-of-Enemies, Hurrah!* 4/2 at 8: *Cantilever Two; Killer-of-Enemies; Intensities of Space, and Wind* (premiere), a collaboration with composer Katsuhisa Hattoni and flutist Meisho Tosha; *New Moon.*

Other

FOLKLORIC FILIPINO DANCE COMPANY—"Salamisim," a full-length program of Filipino folk-dances. Avery Fisher Hall. 3/31 at 6. $10–$35.

HILARY EASTON—Four works, including *Up,* with music by David Van Tieghem. Downtown Art Co., 64 E. 4th St. (979-7362). 3/28, 29, 30 at 8. $8.

HOTHOUSE—Music-and-dance improvisations. David Hurwith. Red Herring. Paul Hoskin and Ruth Peyser. Leslie Ross and Fred Lomberg-Holm. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/31 at 4. $5.

LOTUS FINE ARTS—Traditional dance and music of India. Department of Cultural Affairs, 2 Columbus Circle. 3/25 at 12:30. Free.

MARCH IN MOTION—Steve Kriekhaus, with New York premieres, including *Address,* a "solo in silence"; also *Missouri Pacific.* The Kitchen, 512 W. 19th St. (255-5793). 3/27–30 at 8:30. $12.

PEPATIAN—"Muevete!" Six works by Latin American choreographers. "Best of the Bronx": Lehman Center, Bedford Park Boulevard West and Goulden Ave., Bronx. 3/27 at 1. Free; tickets required (588-1936).

REBECCA ROMERO & DANCERS—Program of modern-dance premieres, including *Find Me Once,* with music by Kitty Brazelton's ensemble, Dadadah. Merce Cunningham Studio, 55 Bethune St. at Westbeth (678-3588). 3/30, 31 at 8:30. $10.

SAEKO ICHINOHE—Premiere of *Heian,* to music by Behzad Ranjbaran performed by the Colorado Quartet; part of her ongoing work *The Tale of the Genji.* Guggenheim Museum's "Works and Process" series, at the Equitable Center, Seventh Ave. and 52nd St. (727-6238). 3/26, 27 at 8. $15.

YVONNE MEIER—"Pomme-Fritz," with Meier, Anne Iobst, Jennifer Monson, in "simultaneous solos," followed by a "frolic" for all, with DD Dorvillier joining them. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/28, 29, 30 at 8. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

AFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

HE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

L FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

US' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

AVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

'AUBERGE DU MIDI—310 W. 4th St., bet. Band and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, *fondue de gigot d'agneau aux aubergines,* bouillabaisse Viaux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

ITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

RFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.–Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

ORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

OSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th–27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.–Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, *scampi all'aglio ed erb, roast rack of lamb with rose*mary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

QUATORZE—240 W. 14th St. (206-7006). Casual. French bistro. Spcls: cassoulet, choucroute garnie, grilled sirloin with pommes frites, hot apple tart. Res. sug. L Tue.–Sun. noon–2:30. D nightly 6–midnight, Sun. from 5:30. **(M)** **AE.**

ROGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta; 3/25, Special Academy Awards Dinner ($50). Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, “ciuppin” Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in “pot’n stock”with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d’herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l’Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter’s own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar’s:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry’s Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA’S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d’Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls:

smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

E ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

RBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

NNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

ECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

SH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

RSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

DORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

ENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

ILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

LCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V.**

WEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 100–125. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

POMAIRE—371 W. 46th St. (956-3055). Casual. Chilean. Spcls: pastel di choclo, cazuela de ave, sopa marenere. Res. sug. L Tue.–Fri. noon–6. D Tue.–Thu. 6–10, Fri.–Sat. to midnight, Sun. 2–10. Ent. Fri.–Sat. from 9. Closed Mon. **(I–M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, sea-

SOLUTIONS TO LAST WEEK'S PUZZLES

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food, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with blac olives, saddle of venison with juniper berries an grilled polenta. Res. nec. L Mon.–Fri. 11:4 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked wit fresh vegetables, spaghetti alle vongole veraci. Res sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual American. Spcls: spiced chicken flambe, foot-lon hot dogs with Texas chili, frozen hot chocolate. Res sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Privat parties for 20–75. **(I)** **AE, CB, DC, MC, V**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371 8650). Dress opt. Spcls: chicken steak, seafood. Res sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:3 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian Spcls: osso buco, penne with artichokes, baby rack o lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30 Closed Sun. **(M–E)** **AE, CB, DC, MC, V**

ALO ALO—1030 Third Ave., at 61st St. (838-4343) Casual. Italian-California. Spcls: duck pizza with goa cheese and rosemary, linguini with wild mushroom and porcini sauce, seared rare tuna with caramelize shallot vinaigrette and crispy beet chips. Res. sug. and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual Southwestern American. Spcls: blue corn enchilada stuffed with salsa, fajitas, stampede platter includin nachos, spicy chicken wings, chili, 'mom' chicke fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual Mediterranean bistro. Spcls: rillettes of sole an smoked salmon, carré d'agneau Méditerranée, fis couscous, crisp roast duck with green peppercorns Res. nec. D only Mon.–Sat. 5:30–11. Private partie for 16–24. Closed Sun. **(M)** **AE**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185) Formal. French. Spcls: lasagne of lobster with spinac and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized banana on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288 0470). Casual. Continental/Spanish. Spcls: angulas d aguinnaga, fidegua, tapas, paella a la Valenciana. Res sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V**

CARLYLE HOTEL—76th St. and Madison Ave. (744 1600). **Café Carlyle:** Dress opt. Buffet Br Sun noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun noon–3. D daily 6–11. **(M-E). Bemelmans Bar** Cocktails daily noon–1 a.m. **Gallery:** Tea dail 3–5:30. **AE, CB, DC, MC, V**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sautee in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian Spcls: orechietti, venison sauteed with red wine, oss buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE**

IL MONELLO—1460 Second Ave., at 76th St. (535 9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. t midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

E CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

E REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

ARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

ULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

UMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

ICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

HE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

ARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

THE LATE SHOW—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). Casual. American-grill. Spcls: coconut shrimp with orange hoeny mustard sauce, grilled 16-oz. porterhouse steak, warmed grilled chicken breast over Caesars salad. No res. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D Mon.–Thu. 5–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. to 1 a.m. **(M)** **AE, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718—846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), koldunai (pasta packets filled with meat, mushroom or cheese), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FLOWER SHOW—Macy's 17th Annual Flower Show transforms the main floor of the store, 34th St. and Broadway, into a floral fantasy. Through 4/6 during regular store hours (560-4495).

AUCTION—A "healthy" benefit auction at **Christie's,** Park Ave. at 59th St., will help support the Columbia School of Nursing Scholarship Fund. On 4/2, with a silent auction at 6 p.m. and a live auction at 7:30 p.m. Sample items include a pair of Arthur Ashe's "vintage" sneakers. $125 (879-5317).

AUTO SHOW—The Greater New York Automobile Dealers Association (718-746-5300) presents the **New York International Automobile Show,** a showcase for the new 1991 and 1992 models, rare exotics, and futuristic-concept cars. From 3/30 to 4/7 at the Jacob K. Javits Convention Center, at 36th St. and Eleventh Ave. Hours: Mon.-Sat., 11 a.m. to 10:30 p.m. and Sun, 10 a.m. to 8 p.m. Tickets: adults, $8 and children under 12, $2.

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" continues through 4/28 at Madison Square Garden. Tickets are available through the Garden box office (465-6741). Prices: $8.50-$25.

PERFORMANCES—Nora Dunn, of *Saturday Night Live,* presents stand-up performances, 3/27-28, at 10:30 p.m. at the Knitting Factory (219-3055), 47 E. Houston St. $5. . . .The annual **Easter Show** continues through 4/4 at Radio City Music Hall, 1290 Avenue of the Americas at 50th St. Call the Music Hall box office (247-4777) for tickets. $32, $27.

RADIOTHON—Stars will team up with SportsRadio 66 WFAN's (718-706-7690) on-air personalities on 3/27 at 5:30 a.m. through 3/28 at 10 a.m. at the Winter Garden Atrium of New York City's World Financial Center, 1 World Financial Center. The 28.5 hour radiothon benefits **Tomorrow's Children Fund,** which provides a full range of services for children afflicted with cancer.

WHO'S FOOLING WHOM?—The Club at La Mama, 74A E. 4th St., presents **The Alien Comic's All-Comedy April Fools Day Show** on 4/1 at 8 p.m. Paul Zaloom, Lisa Kron, Hapi Phace, and Tom Murrin are the featured comics. $10; reserve (475-7710). . . .The New York Health and Racquet Club celebrates the spirit of backwardness on 4/1 with the **5th Annual Backwards Mile Race** at Battery Park, near the Wall St. area, at 12:30 p.m. Proceeds will be matched and donated to the New York Heart Association. $5; register (269-9800).

LECTURES, READINGS, POETRY—Poets will read from their work as part of **A Memorial Tribute to May Swenson,** on 3/28 at 7 p.m. at the New-York Historical Society (873-3400), 170 Central Park West at 77th St. Free. . . .Novelist Mary Gordon will discuss **Good Boys and Dead Girls: Thoughts About Men and Women in American Literature** on 3/27 at 6 p.m. at the New York Public Library (930-0571), Fifth Ave. at 42nd St. $5. . . .Humanist and futurist Daniel Bell will examine **The Breakup of Space and Time,** on 4/2 at 8 p.m. at the 92nd Street Y (996-1100), 1395 Lexington Ave. $15. . . .Language specialist Harlan Lane and Dr. Oliver Sacks (*Awakenings*) will discuss **The Experience of Being Deaf** on 4/2 at 8 p.m. at the NYU Loeb Student Center, Eisner-Lubin Auditorium (998-4657), 566 LaGuardia Place. Sign interpreters will be present. Free.

SYMPOSIUMS AND PANELS—Why History? Race and Class in New York City will examine the wide gap between the rich and the poor in a discussion at the New-York Historical Society (873-3400), 170 Central Park West at 77th St., on 3/27 at 7 p.m. $7. . . .Ed Koch and literary critic Alfred Kazin will compare their views in **New York: Past, Present, and Future: Two Distinguished New Yorkers Reminisce** on 3/28 at 6 p.m. at the Schwartz Hall of Dental Science, 345 E. 24th St. Free; reserve (995-3336). . . .Phyllis Schlafly and Sarah Weddington will debate **The Changing Roles of Men and Women in the '90s** on 3/27 at 7:30 p.m. at the Pace Downtown Theater, on Spruce St. between Gold St. and Park Row. Free; reserve (346-1715).

VIDEO—Paul Garrin's short videos on homelessness, housing, and activism will air on 4/2 at 7:30 p.m. at the Downtown Community Television Center (966-4510), 87 Lafayette Street. $3.

BENEFITS—Join Aidan Quinn for a celebration of the release of **Rain Forests: Proving Their Worth** on 3/28 at a benefit party at S.O.B.'s (243-4940), 204 Varick St. The documentary presents the decade's most promising effort to halt deforestation and preserve native cultures through international marketing of renewable oils, nuts, and fibers harvested by forest peoples. $50 (including reception and screening, begins at 6 p.m.) and $20 (live music at 9 p.m.). . . .AnnTaylor, Inc. (719-0033) will host **A Taste of Broadway,** a cocktail buffet and reception, to benefit the American Foundation for AIDS Research on 3/27 at 6 p.m. in the newly expanded store at Fifth Ave. and 47th St. Tickets: $50 includes chance to win an AnnTaylor accessory basket and $35 includes chance to win accessory basket and shopping spree. . . Kad Te Lupim (206-8264) will host a benefit party at Kampo Cultural Center, 31 Bond St., on 4/1 at 6 p.m., for its fall production of **The Confidence Man: His Masquerade,** a visual/theatrical adaptation of Herman Melville's novel. $10. . . . Very Special Arts (753-4154) will present a preview performance of **Miss Saigon** at 8 p.m. at the Broadway Theatre, 53rd St. and Broadway, on 4/1. Optional pre-theater supper party at the '21' Club. Proceeds benefit the New York City Very Special Arts Festival in May. $500, $250, $200, $125.

TOURS

ELLIS ISLAND—4/1-4 at 10:30 a.m., Oscar Israelowitz follows the history of Jewish immigration to New York City. Includes Fraunces Tavern, Castle Garden, the Holocaust Museum site, an archaeological dig in the old Jewish neighborhood, followed by a visit to the Ellis Island Museum. $20 admission includes ferry tickets (718-951-7072).

ADVENTURE ON A SHOESTRING—3/30 at noon, a walking tour of **Beekman Place and Sutton Place,** two swank areas east of midtown, former home to Irving Berlin and Greta Garbo. $5; phone to reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience. . . . Every Sun.at 1 (unless noted), Streets Where We Lived. Prof. James P. Shenton leads a multi-ethnic walk focusing on past and present, and changes on the Lower East Side, in Chinatown and Little Italy. From the museum, 97 Orchard St. (431-0233). Each tour $12, seniors $11, students $6.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 3/30 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street.

CENTRAL PARK—"Walks and Talks"; 3/30 at 2, meet the Rangers at 60th St. and Fifth Ave., for "Taking the Fifth," and learn the history of Fifth Avenue. . . .3/31 at 10 a.m., meet the Rangers at 60th St. and Fifth Ave., for "The Works," a five-hour tour of Central Park from 59th to 110th St. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—3/31, 10 a.m.-noon: **Celebratory Poetry Walk in Prospect Park;** meet Vinnie Marie Dambrosio of the Brooklyn College English Department at the park entrance at Grand Army Plaza, to learn how poets, both contemporary and traditional, have been inspired by spring. Each tour, $6; over 65, under 12, $3 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Also, Thur. and Sat. at 1, a 30-minute tour of the exhibit "Building the New York Public Library" and its archival drawings, photographs, and memorabilia (930-0501).

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 for nonmembers. 663-2167.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 3/30 at 1, meet at 105th St. and Fifth Ave. for a Central Park Ramble. $1. 718-720-1593.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.-3:45 p.m. 3/29, Bronx River Park. 3/30, Kissena Park, Queens. 3/31, Inwood Park.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12-$45. 3/28 at 8:30: Golden State Warriors. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18-$22. 3/28 at 7:30 vs. Chicago; 3/30 at 7:30 vs. New York; 4/2 at 7:30 vs. Boston.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12-$45. 3/31 at 7:30 vs. Pittsburgh Penguins. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10-$30. 3/30 at 7:35 vs. Boston. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14-$24. 3/27 at 7:45 vs. Hartford. 3/31 at 7:45 vs. New York Islanders.

COLLEGE BASKETBALL—Madison Square Garden (465-MSG1). $16, $20. **National Invitation Tournament.** 3/27 at 6:45: Championship Doubleheader.

HORSE RACING—Aqueduct Spring Meeting, through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

ALIKA LEE WHITNEY AND PICKNEY PLAYERS—Storytelling that combines song, poetry, music, dance, and mime; for ages 4 and up. Presented by Lower Manhattan Cultural Council. 3/27 at 12:15. Continental Atrium, 180 Maiden Lane at Front St. (432-0900). Free.

INDERELLA—The ballet. 3/27–31. See DANCE, page 107.

NTERNATIONAL PERFORMANCE & PRODUCTION—Mother Goose and Her Storybook Friends. Meet the characters in this musical comedy and enjoy storytelling, puppetry, magic, and song; for ages 2 and up. 3/30 at 1 and 3; 3/31 at 2. Nat Horne Musical Theatre, 440 W. 42nd St. (736-7128). Under 12, $5; adults $7.50; reserve.

NCLE REMUS, LEGENDS OF THE OLD SOUTH—*Listen to* Joel Chandler Harris's famed folk stories, presented by the American Center for Folk Literature; for ages 3–11. 3/28, 3/29 at noon and 2; 3/30 at 11 a.m. and 1; 4/1, 4/2 at noon and 2. John Houseman Theatre, 450 W. 42nd St. (564-8038). $10; reserve.

2ND STREET Y—Three-day "Five Senses" Minicamp. On 4/1, visit Gateway National Park for a sense of spring, followed by workshops and games to test sensory perception; on 4/2, a special audiovisual presentation at the Museum of Broadcasting, with a musical *demonstration and a chance to make instruments to* take home; on 4/3, explore touch and taste at the Brooklyn Children's Museum, plus a cooking class and a swim at the Y. Children ages 5–10 can participate in one or all three days of the activities, from 8:30 a.m. to 5:30. Take lunch. 1395 Lexington Ave. (415-5600). $50 a day.

ASTER SHOW—Join Wayne Cilento, master of ceremonies, with the Rockettes, the Radio City Music Hall Orchestra, singers, dancers, and world-champion gymnast group "Anti-Gravity" in this holiday revue. Directed and choreographed by Scott Salmon; musical direction by Don Pippin. 3/27 at 11 a.m. and 2:30; 3/28 at 2:30 and 7:30; 3/29 at 3 and 7:30; 3/30 at noon and 3; 3/31 at 1 and 4:30; 4/2 at 11 a.m. and 2:30; through 4/4. Radio City Music Hall, Sixth Ave. and 50th St. (307-7171) $27, $32.

ARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 5/12. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

IONS, LEOPARDS, AND LITTERBUGS—*Sami the Space* Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

HE PUPPET PLAYHOUSE—Spring Fever. A full participation show with zany Allynn Gooen. 3/27 at 10:30 a.m. and noon; **Peter & the Wolf.** Music by Prokofieff, marionettes from Puppetworks. 3/28, 3/29 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

LFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

ISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

HILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. 3/31 at noon, 2, and 3:30; 4/1, 4/2 at 1 and 3. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella, Sat. and Sun. at 1:30 and **The Three Little Pigs,** Sat. and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 3/31 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

HENRY FEIWEL GALLERY—*See Robert Andrew Parker's* illustrations from the picture book *Randolph's Dream,* by Judith Mellecker. For ages 5–8, through 4/13, at 24 W. 57th St. (977-9060). Hours: Tue.–Sat. 10 a.m.–6. Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

A CHILD'S WORLD—Explore artwork by children ages 2-12, from more than 77 countries, through 4/27. Empire State Building Gallery, Fifth Ave at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical-instrument building, painting, sculpture, and drawing will be on display through 4/19. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150) Hours: Mon–Fri. 10 a.m.–5:30. Free.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns... The Golden Age." See tight-wire tumblers, dancing elephants, and pigs that hurtle through hoops, all under the watchful eye of ringmaster Paul Binder. A tribute to the golden age (1850–1914) of circus. 3/27 at 11 a.m.; 3/28 at 11 a.m. and 7; 3/30, 3/31 at 12:30 and 4; 4/2 at 11 a.m.; through 4/7 at Cunningham Park, Francis Lewis Blvd. and Union Tpke., Queens (307-7171). $6-18.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through 4/28. See OTHER EVENTS, page 114.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes; for ages 3 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 4/28. The Puppetworks Theatre, 338 Sixth Avenue at 4th St. Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Joking Jesters. Learn how to entertain royalty, make a hat, and do a dance; for ages 5–11. 3/30 at 1. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Free; reserve. . .**Easter Egg Roll.** 3/30 at 10 a.m. Meet at North Meadow, 97th St. west of Fifth Avenue, ballfields 9 and 10. Raindate 4/1. Free.

STORYBOOK PLAYHOUSE—Television adaptations of *classic children's books.* ***Saturday Screenings:*** **Rip Van Winkle; Animal Cafe.** 3/30 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Museum admission.

SOUTH STREET SEAPORT MUSEUM—Put on your detective's hat and join the **Easter Egg Hunt.** Search aboard historic ships, in the Museum gallery, and outside cubbyholes and present your eggs for a prize, 3/30 from 10 a.m. to 1. **Pebble Mosaics.** Create your own beach mosaic with colored pebbles; for ages 6–12. 3/31 at 2. Exhibits: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon, with a look at Native American life at that time. **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates.Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, the USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit orientation trainer or board one of the first 707 jet-liners, an El Al nose and cockpit section. W. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice. *AT&T, at 56th St. and Madison Ave.* (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

PROSPECT PARK—Eggciting Easter. Learn about nests and eggs and join the rangers for some fun activities. 3/30 at 2. The Boathouse (enter park at Lincoln Road and Ocean Avenue). Free . . .**The Carousel** reopens for spring on 3/29. Open Fri. 10 a.m.–2; Sat., Sun., and holidays 12–5; 50¢. Brooklyn (718-788-0055).

BROOKLYN CHILDREN'S MUSEUM—Exhibits: **Night Journeys**—Explore sleep through a variety of *interactive environments and cross-cultural comparisons.* **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $2.

NEW YORK HALL OF SCIENCE—SpringWorks '91. An exhibition of artists using technology, with plenty of visitor interaction. Liquid Percussion—A series of 96 computer-controlled water-drip release valves makes distinctive sounds on hand-blown colored glass and metal objects beneath it. Wallpiece XXXVI—An audio-kinetic display in which a ball on a conveyer belt travels a network of tracks, loops, and spirals, ringing bells, chimes, and gongs. Art Research Corona—Children can influence this light display by stepping *into the domed room where white, red, green, yel*low, and blue light dance off rotating disks of glass filters. Touch Plane—Touch the multi-colored neon tubes mounted on the wall and watch them glow. 3/30–4/28. 47-01 111th St., Flushing Meadow–Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

MY FIRST PASSOVER, by Tomie dePaola. Preschool. *Putnam,* $5.95.

MY FIRST EASTER, by Tomie dePaola. Preschool. Putnam, $5.95.

THE EASTER EGG ARTISTS, by Adrienne Adams. Kindergarten–Grade 3. Macmillan, $4.95.

RABBIT INN, by Patience Brewster. Kindergarten–Grade 4. Little, Brown, $14.95.

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NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 3/27: Voodoo Rhythm Kings. 3/29: Jimmy Norman. 3/30: Blue in the Face. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 3/27: John Tennyson. 3/28: Josh Levinson. 3/29, 30: Dakota Staton. 3/31: Vini Kjaersgaard. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 3/28: Kenny Werner Trio with Scott Lee on bass and Tom Rainey on drums. 3/29: Steve Turre Quintet. 3/30: Big Nick Nicholas. 3/31: Bevis Unger Quartet. 4/1–6: Sir Roland Hanna Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/31: Maynard Ferguson/Big Bop Nouveau. 4/1: Bob Mintzer Big Band. 4/2–7: Ray Brown Trio with special guest James Morrison. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/29, 30: An Evening with Spirit. 4/3: John Renbourn. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/30: Pianist Benny Green with Ray Drummond on bass and Billy Higgins on drums. 3/31: Ray Drummond with Chris Anderson and Billy Higgins. 4/1–6: Pianist Billy Mays with Ray Drummond on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 3/31: Ahmad Jamal Quartet. 4/1: Clifford Jordan Big Band. 4/2–7: Marlena Shaw. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). **Downstairs:** 3/29: The Billy Bang Trio. 3/30 John Lindberg Revolving Trio. 3/31: Reading: *Letters Home: An Evening of Letters from American Soldiers in the Gulf,* compiled and directed by Arthur Strimling. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 3/28: The Oldsmobuicks. 3/29:–31: Skeeter Branch. 4/1: The Gary Kroman Band. 4/2: Neal Black and the Preachers. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 3/27: Diane Scanlon's Li'l Kitten and the Hounds of Love. 3/28: Loup Garou. 3/29: Jon Cleary. 3/30: Skip Brevis and the Stingers. 3/31: The Brooklyn Skyways. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/29: Mattie Connolly. 4/5: Andy McGann and Johnny "Accordion" Cronin. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/31: Mose Allison. 4/1: Les Paul Trio. 4/2–7: The Ron Carter Quintet. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 3/31: Warren Chiasson on vibes with Ronnie Matthews on piano with Stafford James on bass. 4/2–7: Rick Hardeman Trio. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/27: Hal Schaefer. 3/28–30: Hal Schaefer Duo. 3/31: Lynne Arriale Duo "Easter." **Upstairs:** 3/20 at 8: Gemma; followed by Cabaret with Curtis Hairston, Pantera St. Montaigne, Adriene Tolsch, and Don McEnery at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 3/29, 30 at 9 and 11: Hugh Masekela. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/27: Nancy Marano with Eddie Monteiro. 3/28: Dick and Frank Katz Quartet. 3/29: Ted Nash Quartet. 3/30: Frank Vignola Quartet. Closed 3/31. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 3/27–30: Pianist Lee Musiker with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/27: Third Person with David Fulton; Pull My Daisy. 3/28–30: Lee Konitz Group. 3/31: Gunter Hampel Galaxie Dream Band; String Faced. 4/1: Frank London Band; Cassandra Stark Poetry/Performance. 4/2: Rootless Cosmopolitans; Chris Cochrane. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/27: Tino Gonzalez and the Santa Fe Blues Band. 3/28: Ray Schinnery. 3/29, 30: The Robert Ross Blues Band. 3/31: Blues Jam featuring Chris Carter with guest Kenny Neal. 4/1: Big Duck. 4/2: Rocky Jr. and the Marked Deck with the Original Mohair Sam. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/30: Singer Helen Reddy. 4/2–27: 20th Anniversary Salute to Broadway Musical *Follies* starring Jo Sullivan, David Cryer, Emily Loesser, Virginia Sandifur and Don Stephenson. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bucky Pizzarelli Group followed by Tropical Force Band. Thu.: David Allyn Big Band. Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/30: Sisters of Mercy. 4/2: Ruben Blades. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/27: The Lorraine LaRocca Band. 3/28: A Jimi Hendrix Tribute with Blues Dog. 3/29: The B.A.C. Band. 3/30: Angel with Dirty Faces. 4/1: Four. 4/2: The Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/31: Jon Faddis Quartet. 4/1: Music of Gil Evans played by the Monday Night Orchestra. 4/2–7: George Adams Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/29, 30: Harold Melvin and the Blue Notes. 4/5, 6: Darlene Love. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/27: The Family Stand also D'Tripp. 3/28: Jon Cleary. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 3/27: Trillcat and Gimme The Gun. 3/28: L. Faro and Tazmania plus The After Midnight Rock Jam. 3/29: BAC. 3/30: Memphis Soul Review. 3/31: Five Chinese Brothers. 4/1: Fine Line. 4/2: Comedy with Nancy Parker, Jay Mohr, Billiam Coronel, Bill McCarty and Will Miller. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of Gate:** 3/31: Toshiko Akiyoshi/Lew Tabackin. **Downstairs:** 3/29, 30: Rhythm and blues singer Lavern Baker. 3/31: "Salsa Meets Jazz." **Terrace:** 3/27–30: Ben Wolfe Trio with Ned Goold, and Jeff Watts. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/31: Butch Morris 11-Piece Ensemble. 4/1: The Vanguard Jazz Orchestra. 4/2–5: Branford Marsalis Trio with Bob Hurst, Jeff "Tain" Watts. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 3/27: Joe Ford Quartet. 3/28: Dave Stryker Quartet. 3/29, 30: Bruce Purse and the Pocketbook Orchestra. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/27: Sofflaws; Mephiskapheles; Steady. 3/29: The Good Guys; D'Tripp. 3/30: Baba Olatunji; Savoy Truffle. 3/31: Maniac; Po De Boi Band. 4/1: Culture; Jah Levi and the Higher Reasoning. 4/2: Crazy Fingers. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 3/27: Jack Lee Group. 3/28: Tanaora. 3/29, 30: Blue Brass Connection with George Adams and Ronnie Burrage, Ron Burton, Paul Zauner, Graham Hayne and Kenny Davis. 3/31: Joe Beck, Lew Soloff, Mark Egan, and Matt Wheeler. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/30: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/27: Al "Slim" Wilcox. 3/28: Skeeter Branch. 3/29: Mumbo Gumbo. 3/30: New Voices of Freedom plus Jah Levi. 4/1: Equity Fights Aids featuring Paul Hipp, Annie Goldin, Tom Wopat, Lavern Baker with a Rock-N-Roll Revue. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/31: Comedians Mike Ivy, Rich Francese, Al Romero, Eddie Feldman, Rich Marrotta, Scott Bruce, and Danny Curtis. 4/1–7: Randall Hyten, Danny Curtis, Mike Eagan, Richie Gold, Ron Gallop, and Al Romero. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/27: Magicians Mark Mitton, Imam and Torkova. 3/28: Magicians Eric DeCamps, Torkova and Imam. 3/29, 30: Magicians Friedhoffer, Imam, comedian Keith Thomas, and pianist Rich Sanders. 4/2: Comedy/magic showcase. 4/3: Magicians Mark Mitton, Imam and Torkova. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/31: Comedians Vic Henley, Bill Scheft, Don McEnery, and Melvin George. 4/2–7: Jon Manfrellotti, Sue Kolinsky, Mike Rowe and Warren Spotswood. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Wed. from 8–midnight: Jazz featuring Stan Bronstein and his "Scudbusters." Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 3/27–30: Gigi Ishaq. 4/1: Kathy Herndon. 4/2–6: Patti Bown. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/27: The Toasters and the Busters. 3/28: Benefit for Rain Forest. 3/29: Mikata. 3/30: Pe De Boi. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/30, Tue.–Sat. at 9: La Gran Scena Opera Company. Through 3/31, Tue.–Sat. at 11:15: Sharon McNight. 4/2–21, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Phoebe Legere with *From Sea to Shining C.* **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Mark Nadler and the Dixieland Dolls, through 3/30. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/27: Kathy O'Connor with Bruce Barnes and Frank Wagner. 3/28, 29: Eric Michael Gillett in *Serious Stuff 'n' Nonsense* with comedian Ted Ferlo. 3/30: Pam Tate and Her Men In Blues; Eric Michael Gillett. 4/2: Alexander Altieri. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/27: *Forgotten Broadway,* musical revue; Mary Jennings. 3/28: Style Without Substance; Rebecca Roach. 3/29: Stiller and Ash; *Menu! The Delicious Revue,* musical. 3/30: Stiller and Ash; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 3/31: Steve Black and Debonne Browne. 4/2: Michael Cannon; Steve Brown and Debonne Blacke. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/27: Ed Barrett. 3/28: Bad Attitudes; Mollie Taylor Martin. 3/29: Peter Ianniello; Cafe Berlin. 3/30: Maggie Moore; Gotham City Improv. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/27: Carole Cortland; Melodrama. 3/28: Peggy Herman; Jim Pallone. 3/29: Annie Hughes; Helen Baldassare. 3/30: Gotham; Sally Mayes. 3/31: Teddycare; Rohn Seykell. 4/2: Loria Parker; Little White Lies. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/28: Louis Schwebius and Sandy Bosko; Joe Posa. 3/29: Louis Schwebius and Sandy Bosko; Bonnie Sanders with Tom Spahn. 3/30: Jeff Murphy; Rubber Feet. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/27: Evan Mathews with pianist David Lewis and Cameron Brown on bass. 3/28: Mark Coffin with pianist Paul Trueblood. 4/2: Helene Blue with pianist Joel Maisano. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/30: Keely Smith. 4/2–13: Lucie Arnaz. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/1 at 8: Alix Korey with *Songs You Might Have Missed* .... **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/6: Singer Sally Ann Howes. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/6, Tue.–Sat. at 9:30 and 11:30: Eartha Kitt. **Bemelmans Bar:** Through 4/27, Tue.–Sat. 9:30–12:30 a.m.: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Lochrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Tommy Furtado plays Mon.– Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., March 27

2:00/WNCN— C. Stamitz: Cto. for Flute in G, Op. 29; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

WNYC—The Minnesota Orchestra. **Verdi:** *Falstaff.*

WQXR—Rodrigo: "Aranjuez" Cto. for Guitar and Orch.; **Cherubini:** *Le Crescendo,* Ov.

3:00/WNCN— Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **Bach:** Violin Sonata No. 6 in G.

WQXR—Sibelius: Sym. No. 7 in C; **J.C. Bach:** Qnt. in D.

4:00/WNCN—Vivaldi: Cto. for Flute in g; **C.P.E. Bach:** Sym. No. 2 in B-Flat.

WQXR—Weber: Horn Concertino; **Vaughan Williams:** "English Folk Songs," Suite.

5:00/WNCN—Verdi: *Aida,* "Grand March"; **Mozart:** Rondo for Piano and Orch. in A.

WQXR—Myslivecek: Sinfonia in G; **Ravel:** *Antique Menuet.*

6:00/WNCN—Borodin: "Nocturne" Qt. No. 2; **Chabrier:** *Gwendoline,* Ov.

7:00/WNCN—Mouret: "Sinfonies de Fanfare" in D; **Massenet:** *Manon,* Act II, Scene I.

8:00/WNCN—J. Haydn: Cto. for Piano No. 2 in D; **Vivaldi:** Cto. for Bassoon in F.

WNYC—Mompou: Preludes 9 and 10; **Milhaud:** String Qt. No. 16.

9:00/WNCN—Mozart: "Jupiter" Sym. No. 41 in C.

Thu., March 28

2:00/WNCN—Schubert: Rondo for Violin in A.

WQXR—Mozart: *Les Petits Riens;* **Barber:** "Capricorn" Cto., Op. 21.

3:00/WNCN—Mozart: Violin Sonata No. 24 in F; **Vivaldi:** Cto. for Oboe and Violin in B-Flat.

WQXR—Respighi: *Old Dances and Airs,* Suite No. 2; **Dvorák:** "Romantic Pieces," Op. 75.

4:00/WNCN—Handel: *Water Music,* Suite No. 3 in G.

WQXR—Haydn: Cto. No. 1 in C for Flute, Oboe, and Orch.; **Gershwin:** *Cuban Overture.*

5:00/WNCN—Massenet: *Thaïs,* "Meditation"; **J.F. Fasch:** Sinfonia for Strings in A.

WQXR—Saint-Saëns: Intro. and Rondo Capriccioso, Op. 28; **Rossi:** *Sacrifizio di Abramo,* Sinfonia.

6:00/WNCN— Rachmaninoff: Vocalise No. 14, Op. 34.

7:00/WNCN—Wagner: *Die Meistersinger,* Prelude to Act I; **Dittersdorf:** Cto. for Double-bass in E.

8:00/WNCN—J. Haydn: Cto. for Cello in D; **Mozart:** Violin Sonata in E-Flat.

WNYC—Mompou: "Canción y Danza" Nos. 4,5,7, and 8.

Fri., March 29

2:00/WNCN—Falla: "Four Spanish Pieces"; **Poulenc:** *Les Biches.*

WNYC—The St. Paul Chamber Orchestra. **Mozart:** Violin Cto. No. 4; **Honegger:** Sym. No. 2.

WQXR—Verdi: Qt. in e; **Punto:** Horn Cto. No. 6 in E-Flat.

3:00/WNCN—Mozart: Cto. for Piano No. 1 in F; **Rimsky-Korsakov:** *Capriccio Espagnol,* Op. 34.

WQXR—Bernstein: *West Side Story,* Symphonic Dances; **Moscheles:** Concertante for Flute, Oboe, and Orch.

4:00/WNCN—Rossini: *La Cenerentola,* Ov.

WQXR—Mozart: Serenade No. 6 in D; **Ravel:** *Tzigane.*

5:00/WNCN—Chapi: *La Revoltosa,* Ov.; **J. Pachelbel:** Canon in D.

WQXR—Bach: Keyboard Cto. in f; **Auber:** *The Bronze Horse Overture.*

6:00/WNCN— C.P.E. Bach: Sym. No. 4 in G.

7:00/WNCN— A. Scarlatti: Sinfonia No. 3 in d; **Weber:** *Oberon,* Ov.

8:00/WNCN—Handel: Trio Sonata in B-Flat; **J. Haydn:** Cto. for Piano No. 9 in G.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 13.

9:00/WNCN—Pfitzner: *Palestrina,* Act II, Prelude; **Bizet:** Sym. in C.

WQXR—The Detroit Symphony Orchestra. **Beach:** "Gaelic" Sym. in c; **Prokofiev:** Piano Cto. No. 2 in g. Conductor: Jarvi.

Sat., March 30

10:00 a.m./WNCN— Chopin: Piano Sonata No. 1 in c, Op. 4.

WQXR—Mozart: "Haffner" Sym. No. 35 in D; **Wagner:** *Faust,* Ov.

11:00 a.m./WNCN— Mozart: Flute Qt. No. 3 in C; **Grieg:** *Peer Gynt,* Suite No. 1, Op. 46.

WQXR—Bach: Suite No. 4 in D; **Debussy:** Arabesque No. 1.

12:00/WNCN— Rameau: Cto. Grosso No. 6; **Tchaikovsky:** *Romeo and Juliet Fantasy Overture.*

WQXR—Ravel: *Mother Goose Suite;* **Myslivecek:** Sinfonia in G.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Bellini:** *I Puritani.* Conductor: Bonynge; cast: Gruberova, Merritt, Gavernelli, Plishka.

2:00/WNCN— Schumann: Violin Sonata No. 1 in a, Op. 105; **J.F. Schubert:** Cto. for Clarinet and Bassoon in E-Flat.

3:00/WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 2 in d.

4:00/WNCN—Mozart: String Qt. No. 2 in D; **J. Haydn:** Cto. for Horn No. 2 in D.

5:00/WNCN—Vivaldi: Cto. for Cello in F; **C.P.E. Bach:** Flute Sonata in D.

WQXR—Haydn: "Le Soir" Sym. No. 8 in G; **Brahms:** Sonata in d for Piano and Violin, Op. 108.

6:00/WNCN— Clementi: Piano Sonata No. 1 in C, Op. 37.

7:00/WNCN—Wagner: *Tristan und Isolde,* Prelude and *Liebestod;* **Tartini:** Cto. for Violin in a.

WQXR—The Cleveland Orchestra. **Honegger:** "Liturgigue" Sym. No. 3; **Schumann:** Piano Cto. in a, Op. 54. Conductor: Dohnányi.

9:00/WNCN—Grofe: *Grand Canyon,* Suite.

Sun., March 31

10:00 a.m./WNYC—"Sunday Best." Music by Mozart and Mendelssohn, with Kissin at Carnegie Hall and unspliced performances by Richter, Gilels, and Gould.

WQXR—Handel: *Royal Fireworks Suite;* **Grieg:** Piano Cto. in a, Op. 16.

11:00 a.m./WNCN— R. Strauss: *Don Juan,* Op. 20; **C.P.E. Bach:** Violin Sonata in c.

12:00/WNCN—Liszt: Cto. for Piano No. 1 in E; **J. Haydn:** String Qt. No. 3 in G, Op. 9.

1:00/WQXR—Viotti: Cto. in A for Piano, Violin, and Strings.

2:00/WQXR— Korngold: *The Sea Hawk;* **C.P.E. Bach:** Trio Sonata in E.

3:00/WNCN—Reinecke: "Undine" Flute Sonata in E, Op. 167.

WQXR—Brahms: Double Cto. in a; **Mozart:** String Qt. No. 23 in F.

4:00/WNCN—Barber: Cello Sonata, Op. 6; **Bach:** Cto. for Viola da gamba in g.

5:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Vivaldi:** Cto. for Flute No. 6 in G, Op. 10.

6:00/WNCN—Wagner: *Die Walküre,* "Ride of the Valkyries."

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Vanhal:** Oboe Qt. in F, Op. 7.

8:00/WNCN—Vivaldi: Cto. for Mandolin in C; **J. Haydn:** Cassation for Lute and Strings No. 1 in B-Flat; **Bach:** Cto. for Violin No. 2 in E.

WQXR—"Sunday Night Opera House." **Tchaikovsky:** *Pique Dame.* Conductor: Tchakarov.

9:00/WNCN—Ravel: *Le Tombeau de Couperin.*

Mon., April 1

2:00/WNCN—Danzi: Wind Qnt. in F, Op. 68; **Hummel:** Cto. for Trumpet in E-Flat.

WNYC—The Pittsburgh Symphony Orchestra. **Mozart:** Piano Cto. in A; **Bruckner:** Sym. No. 7.

WQXR—Mozart: Cassation in B-Flat; **Thomson:** *The Plow That Broke the Plains.*

3:00/WNCN—Vivaldi: *The Four Seasons,* "Winter," Op. 8; **J. Haydn:** Partita for Winds No. 2 in E-Flat.

WQXR—Glazunov: Violin Cto. in a, Op. 82; **Volkmann:** Serenade No. 3 in d for Strings.

4:00/WNCN—Torelli: Cto. for Trumpet in D; **Albinoni:** Cto. for Panpipes in G, Op. 9.

WQXR—Bach: Oboe Cto. in d; **Méhul:** *La Chasse du Jeune Henri,* Ov.

5:00/WNCN—Molter: Cto. for Trumpet No. 1 in D; **Damare:** *The Whirlwind,* Op. 212.

WQXR—Mozart: Horn Cto. No. 2 in E-Flat; **Muffat:** Cto. Grosso in e.

6:00/WNCN—Vivaldi: Chamber Cto. in g.

7:00/WNCN—Purcell: Brass Suite; **Graun:** Cto. for Viola da gamba in D.

8:00/WNYC—Francaix: *Hommage á l'ami Papageno.*

WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **Beethoven:** "Spring" Violin Sonata in F, Op. 24.

9:00/WNCN—Bellini: Cto. for Oboe in E-Flat; **Handel:** *Water Music,* Suite No. 1 in F.

WQXR—The Boston Symphony Orchestra. **Ravel:** *Mother Goose Suite;* **Bizet:** Sym. in C. Conductor: Gardiner.

Tue., April 2

2:00/WNCN— Beethoven: "Pathétique" Piano Sonata No. 8 in c, Op. 13; **M. Haydn:** Nocturne in F.

WNYC— "Vienna/Salzburg Festival." **Mozart:** Sym. No. 4; Horn Cto. No. 4; Concert Arias; Sym. No. 38.

WQXR—Stravinsky: Divertimento; **Lecce:** Mandolin Cto. in G.

3:00/WNCN—Vivaldi: *The Four Seasons,* "Summer," Op. 8; **J. Haydn:** Piano Sonata No. 38 in F.

WQXR—J. Haydn: "Surprise" Sym. No. 94 in G; **Rachmaninoff:** Symphonic Dance No. 3.

4:00/WNCN—Naudot: Cto. for Recorder in C, Op. 17; **C.P.E. Bach:** Sym. No. 1 in D.

WQXR—Beethoven: *Leonore Overture* No. 2; **Vivaldi:** Cto. in F for Three Violins.

5:00/WNCN— J. F. Fasch: Cto. for Clarinet in B-Flat.

WQXR—Bizet: *Jeux d'Enfants;* **Cherubini:** *Medee,* Ov.

6:00/WNCN—Rossini: *The Barber of Seville,* Ov.

7:00/WNCN— Mussorgsky: *Night on Bald Mountain;* **Beethoven:** Violin Sonata No. 4 in a, Op. 23.

WQXR—Boccherini: Cello Cto. No. 4 in D.

8:00/WFUV—"A Box at the Opera." **Handel:** *Saul.*

WNYC—Vaughan Williams: *The House of Life.*

WNCN—Krommer: Cto. for Clarinet in E-Flat, Op. 36; **J. Haydn:** String Qt. in B-Flat, Op. 33.

9:00/WNCN— Beethoven: "Pastoral" Sym. No. 6 in F, Op. 68; **Glazunov:** *The Seasons,* "Spring," Op. 67.

WQXR—Mozart: Flute Cto. No. 1 in G; **Bach:** Violin and Piano Sonata No. 3 in E.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
25 WNYE
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAR. 27

NOON
TMC **All Quiet on the Western Front** (1930). A great film, based on Erich Maria Remarque's novel bout young German boys becoming World War I soldiers.

7:30 p.m.
50 **Film and Video Showcase 1991.** A series of independent films. Tonight, *The Woodcuts of Antonio Frasconi,* Pablo Frasconi's movie about his ather, an immigrant from Argentina.

:00
13 **. . . Talking With David Frost.** A chat with he one, the only H. Norman (Stormin'/Bear/God) Schwarzkopf—victorious general; lover of ballet, opera, and Arab language nd culture. Also shown on 21 at **10:00** and Thursday on 13 at **1:00** **.m.**

31 A pair of Women's History Month special programs. First, **New York Hotline: Special Edition.** Maria Hinojosa is host of a guest panel discussing the newest women's movement. At **9:00, *Frida Kahlo:* Portrait of an Artist,** narrated by Edward James Olmos, exploring the dramatic life of the unorthodox painter.

49 **Baby Panda.** The life and times—the first eight months' worth, at least—of Chu-Lin.

TNT **Boys Town** (1938). Color has been added, but Boys Town, where "there's no such thing as a bad boy," is still intact. Spencer Tracy is Father Flanagan, head of a home for wayward boys, of whom Mickey Rooney is the most wayward. Also shown on Sunday at **noon.**

8:05
TBS A pair of Alfred Hitchcock/Cary Grant films, both of them swell. First up is **Notorious** (1946), in which Ingrid Bergman joins Grant for one of the longest kisses in movie history. At **10:20, Suspicion** (1941), with a mousy Joan Fontaine unable to believe that Cary Grant would marry her for love. Ah, but she *does* have money.

9:00
5 **Fort Dix: Boot Camp to Battlefield.** A one-hour documentary on the central Jersey boot-camp home for everyone from World War I doughboys to the soldiers *who just saw battle in the* Gulf. Fox News anchor Lyn Brown hosts.

13 49 **The Mahabharata: The War.** The third and final installment of Peter Brook's adaptation of the legendary poem—here, the universe totters on the brink of extinction as the two families of gods engage in vicious warfare.

ESPN The **N.I.T. Championship Game,** live from Madison Square Garden.

10:00
2 **WIOU.** With the trouble in the Middle East, a human-interest story about the Arab community seems like a good idea. Wrong.

50 **The World that Moses Built.** The rise and fall from grace of Robert Moses, the master builder of so many of New York's roads, tunnels, bridges, and buildings.

11:00
AMC **Day of the Jackal** (1973). Fred Zinnemann's taut thriller about an assassination attempt against De Gaulle, adapted from Frederick Forsyth's novel.

MIDNIGHT
13 **The Red Badge of Courage** (1951). An eerily poetic picture by John Huston, still one of our best reminders on film of what war does to men. Audie Murphy and Bill Mauldin star.

12:15 a.m.
TNT **Sweet Bird of Youth** (1962). Behold the glorious Geraldine Page as Tennessee Williams's ragged southern ex–movie queen to whom Paul Newman returns. Ed Begley won an Oscar as a crooked pol bent on getting Newman.

THU., MAR. 28

10:00 a.m.
TNT ***The Thin Man* Goes Home** (1944). Nick and Nora (William Powell, Myrna Loy) go on the wagon for the return to Nick's hometown.

7:30 p.m.
SC So, the **N.J. Nets** have been dismal again this year. Be thankful they occasionally play teams that are a joy to watch—like Mr. Jordan's **Chicago Bulls.**

VH1 **The Fabulous Sixties.** Tonight's segment of this documentary series focuses on 1967: the Six-Day War, the Haight-Ashbury life-style, and Expo '67.

8:00
4 **The Cosby Show.** Big trouble in the Huxtable home: Clair begins menopause.

5 **The Simpsons.** Grampa Simpson has a babe—an older woman at the rest home. She suddenly dies, leaving Grampa $80,000 in cash.

9 **Absence of Malice** (1981). Paul Newman gives a glamorous performance as an innocent man victimized by Sally Field, miscast as an ambitious journalist.

11 **Bagdad Cafe** (1988). An off-kilter but charming tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. Jack Palance is immensely entertaining as a former Hollywood set dresser.

13 **Mystery!—"Die Kinder (The Children),"** part 1 of 6. Reviewed in this issue. Also shown on 21 and 49 at **9:00** and Sunday at **8:00 p.m.** on 31.

9:00
2 **The Antagonists.** Reviewed in this issue.

4 **Cheers.** Sam's return to the pitcher's mound for an exhibition against his old nemesis is tainted by a promoter's gimmick. Woody adopts a Dalmatian puppy for the bar. Norm is still fat.

7 **Twin Peaks** has returned. In a nutshell: Cooper has designs on a strange beauty; Truman grieves over Josie's death; Donna Hayward receives a macabre visitor; Nadine and Mike stay at the Great Northern Hotel; Audrey's in love; Ben Horne hosts an environmental benefit.

BRV The American television premiere of **La Lectrice** (1989), Michel Deville's phantasmagorical romantic comedy about a young woman (Miou-Miou) reading to her lover in bed, gradually imagining herself as the heroine. Also shown at **2:00 a.m.**

31 **Jessica Mitford: Portrait of a Muckraker.** A look at the woman who made a noisy reputation as author of books on the funeral industry and prison system.

10:00
4 **L.A. Law.** When McKenzie extends Brackman's term as temporary senior partner, Kuzak leads an ugly revolt.

31 **Ellis Island.** Three short films about the immigration center, two of them made by N.Y.U. students.

2:00 a.m.
11 **Heaven's Gate** (1980). Michael Cimino's notorious epic Western is a failure, but nothing to be ashamed of. The movie has sweep and passion; the immense, cold Western vistas, the movement and violence, are stunning.

FRI., MAR. 29

8:00 p.m.
4 **The Sound of Music** (1965). Julie Andrews becomes governess to the motherless Von Trapp children and turns them into a crack singing troupe. She also marries their scowling father (Christopher Plummer) and helps the family escape the Nazis. The Rodgers and Hammerstein score is instantaneously memorable.

7 On **Full House,** Frankie Avalon and Annette Funicello get to play themselves, stars of a TV pilot on which Joey has landed a role.

11 **Marie: A True Story** (1985). Marie Ragghianti (Sissy Spacek) becomes chairman of the Tennessee state parole board, landing smack in the middle of a clemency-selling racket. An altogether convincing portrait of the way corruption works. Jeff Daniels is wonderfully evil.

A-E **Swimming to Cambodia** (1987). A triumph for the actor and monologuist Spalding Gray, directed with great flair by Jonathan Demme. Gray is reminiscent of Twain, Henry Miller, and Vonnegut, and is gripping to watch. Also shown at **midnight**.

8:05
TBS A tense tripleheader, starting with **The Night of the Hunter** (1955), in which Robert Mitchum plays a psychotic "preacher" who preys on children. With Lillian Gish and Shelley Winters; James Agee wrote the script. Mitchum again in **The List of Adrian Messenger** (1963), on at **10:05**, a taut murder mystery with George C. Scott, Kirk Douglas, Burt Lancaster, and Frank Sinatra. No Mitchum at **midnight**, but plenty to worry about, still—Hitchcock's **The Birds** (1963). See Tippi run.

9:00
13 **American Playhouse—"Three Hotels."** Reviewed in this issue. Also shown Monday at **midnight** and tonight at **10:00** on 49.

9:30
TDC **Firepower—"Desert Wargames."** You are there—in the shoes of modern soldiers during wargames in the California desert.

10:00
13 **Primary Colors: "The Story of Corita."** A profile of Corita Kent, the artist responsible for both the world's largest painting (the rainbow on the Boston Gas tanks) and the smallest (the "Love" postage stamp).

10:30
TNT A fight for supremacy in the Pacific Division—the **Portland Trail Blazers** at the **Los Angeles Lakers**.

11:00
49 **Caffe Lena.** A valentine to Lena Spencer, in whose coffeehouse/theater Bob Dylan and Arlo Guthrie cut their teeth.

1:05 a.m.
MAX **Looking for Mr. Goodbar** (1977). Richard Brooks's grisly, dubiously sociosexual thriller, based on Judith Rossner's book about a young Catholic teacher (Diane Keaton) and the men she meets at singles' bars (Richard Gere, William Atherton, Tom Berenger).

SAT., MAR. 30

9:00 a.m.
13 **Bookmark.** Peter Ackroyd talks about his latest book, a biography of Charles Dickens entitled *Dickens*.

12:30 p.m.
2 Lots of sports today, beginning now with the **Women's Final Four** basketball championship,

live from New Orleans.

1:00
9 The real season's just a whisper away. Today, the **Montreal Expos** and the **New York Mets** tangle in an exhibition game. **Kiner's Korner** to follow.

4:00
VH1 **Neil Young: Live in Berlin.** Lorne Michaels produced this 1983 concert film, which includes Young performing "Needle and the Damage Done," and "After the Gold Rush."

5:20
21 **Dr. Who—"The Masque of Mandroga."** The good Doctor happens upon the Powers of Darkness during medieval times. Tom Baker stars.

5:30
2 March Madness, the Sweet Sixteen—all this alliterative stuff will soon be history. But one more bout first, the Men's **Final Four**, two NCAA Basketball Semi-final games. Live from the Hoosier Dome in Indianapolis.

8:00
9 **Where the Boys Are** (1960). At least a thousand times better than the 1984 remake, this is a perfectly innocuous, largely pleasant film about teenagers on Easter break in Florida. Connie Francis sings the title song; George Hamilton, Delores Hart, and others frolic.

AMC "Hooray for Captain Spaulding, the African explorer!" In **Animal Crackers** (1938), all four Marx Brothers dismantle the magnificent home of the glorious Margaret Dumont.

A-E **Slaughter on 10th Avenue** (1957). Walter Matthau as a New York waterfront boss who tries to scare off a district attorney looking into a stevedore's murder. Also shown at **midnight**.

ESPN Don't tell Gretzky, Hull, et al., but this may be hockey at its finest. The **NCAA Division I Championship**, live from St. Paul.

TNT **Easter Parade** (1948). Fred Astaire and Judy Garland, just a couple of swells, walk down the avenue in grand Irving Berlin style. Ann Miller is Astaire's ex-dance partner, whom he's trying to forget, and Garland his new partner, who makes the forgetting easier. Also shown on Easter Sunday, at **3:45 p.m.**

8:30
5 On tonight's **Yearbook,** a vocational counselor and her son, a senior at West Glenbard High, struggle with her diagnosis of leukemia.

9:00
7 **Everybody's Baby: The Rescue of Jessica McClure.** A Texas town's heroic cooperation in saving a young girl who had fallen down an abandoned well.

10:15
13 A complete reprise of Peter Brook's **The Mahabharata** series—all three segments shown back-to-back, winding up at about **4:15 a.m.,** at which time Billy Wilder's excellent World War II picture **Five Graves to Cairo** (1943) plays. Anne Baxter and Erich von Stroheim star.

11:30
11 **The River** (1984). A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. Sissy Spacek is very watchable; Mel Gibson is not.

MAX **A Clockwork Orange** (1971). Stanley Kubrick's aggressively fierce adaptation of the Anthony Burgess novel, a chilling satire on a future society. Malcolm McDowell stars as the prime agent of mischief.

SUN., MAR. 31

NOON
4 No one will be surprised if these two meet in the playoffs down the road: The **Chicago Bulls** travel to the legendary hothouse, the Boston Garden, to play the **Celtics.**

1:00 p.m.
5 **Chitty, Chitty, Bang, Bang** (1968). Dick Van Dyke, Sally Ann Howes, and a car that flies. Based on a book by Ian Fleming.

9 **The Greatest Story Ever Told** (1965). A biblical epic of great weight and wonder marred by occasional clumsiness. A cast of many, many stars, including Charlton Heston, Max Von Sydow, Angela Lansbury, Sidney Poitier, John Wayne.

3:30
5 **Easter Parade** (1948). See Saturday at **8:00 p.m.**

4:00
2 The final duel—the **NCAA Women's Basketball Championship,** live from New Orleans.

5:00
21 **The Lawrence Welk Show.** What would Easter day be without Bobby and Cissy doing the bunny hop in pink bunny outfits?

6:55
TMC **Parenthood** (1989). Ron Howard's comedy is glib, but it has surprising reserves of feeling and a true understanding of the confusions of parenthood. Interesting cast, too—Jason Robards, Dianne Wiest, Steve Martin, Mary Steenburgen, others. Also shown at **4:40 a.m.**

7:00
9 **Sunset Boulevard** (1950). An extremely cool and tough black comedy with Gloria Swanson an aging silent-film star and William Holden her hack-screenwriter beau. Billy Wilder directed and co-wrote; Swanson simply overwhelms.

DIS **Perfect Harmony.** An original film, set in 1959 South Carolina, about a black boy and white boy whose backgrounds are miles apart but who become friends through their passion for music. Also shown at **4:00 a.m.**

TBS **Harvey** (1950). The lovable Jimmy Stewart, as Elwood P. Dowd, and his pal, an invisible six-foot-tall rabbit. Adapted from Mary Chase's play, which won a Pulitzer.

USA **Willy Wonka and the Chocolate Factory** (1971). Gene Wilder is a wild, wonderful Willy, the candy factory is fantastic to look at, and "Candy Man" won't leave you alone. Roald Dahl wrote the script, from his children's fantasy.

8:30
5 **Get a Life.** Chris finally saves up enough money to take a trip to the big city, where a stranger gives him a drink that knocks him out, and—surprise—his wallet's missing.

9:00
2 **Eyes of a Witness.** Reviewed in this issue.

5 **Married With Children.** It's too darn hot in the Bundy house, so Al moves the family to the nice cool supermarket.

7 **Pale Rider** (1985). Clint Eastwood's *Shane.* He directed and stars here, playing a nameless "preacher" who rides into a hardscrabble mining town to help the working folk stand up to the ruthless big mining company. Harshly authentic and honorable.

13 **Masterpiece Theater—"House of Cards,"** part 1 of 4. Reviewed in this issue. Also shown on 21 at **11:30.**

SHO **"Showtime 30-Minute Movie."** Rob Reiner hosts this presentation of three half-hour features by rising directors.

10:00
5 **Comic Strip Live Primetime.** Elayne Boosler hosts from the Houston Livestock and Rodeo Show.

11:00
13 **Ryan's Daughter** (1970). David Lean's *long* (three-plus hours) love story set in Northern Ireland, where Sarah Miles marries schoolteacher Robert Mitchum and embarks on an affair with Christopher Jones, a soldier stationed in town.

21 **Sherlock Holmes—"The Case of the Deadly Prophecy."** A batch of people die mysteriously a day after their names had been scrawled on the steps of a church by a young boy.

MON., APR. 1

8:00 p.m.
11 **Appointment With Death** (1988). Agatha Christie's intrepid sleuth Hercule Poirot solves a murder mystery set amid the archaeological ruins of Palestine. With Peter Ustinov, Lauren Bacall, and John Gielgud.

9:00
2 From nearly 300 teams down to two, theoretically the best in the land. Tonight's the night—the **NCAA Men's Basketball Championship.**

4 **Danielle Steel's** ***Changes.*** Reviewed in this issue.

13 **The Shape of the World—"Heaven and Earth."** The first segment in a new six-part series, with Patrick Stewart as host, looking at the history of mapmaking. The Egyptians start things off. Also shown on 21 at **10:00** and Tuesday at **8:00 p.m.** on 31.

DIS **Woman of the Year** (1942). Katharine Hepburn as a sophisticated, globe-trotting newspaper columnist; Spencer Tracy as a salty sportswriter. Oh, yes—they're married. Their first film together is one of their best. Also shown at **4:05 a.m.**

10:00
13 49 **America's Schools: Who Gives a Damn?** Fred Friendly leads a panel discussion about the troubling state of America's education system. Guests include Jim Florio, Bill Moyers, and Mary V. Bicouvaris, 1989 Teacher of the Year. Part 1 of 2—the second segment will be shown Tuesday at **10:00 p.m.** 21 airs Part 1 tonight at **midnight** and Part 2 Tuesday at **midnight.**

11:30
21 **Moyers: The Arab World.** Bill Moyers interviews leading writers, scholars, and historians about Arab culture, and explores the rift that has long separated the Middle East from the West. Part 1 of 5; Part 2 shown Tuesday at **11:30 p.m.**

1:30 a.m.
4 **Later With Bob Costas.** William Gaines, founder of *Mad* magazine, is guest.

21 Tonight, Tuesday, and Wednesday, films with the great Edward G. Robinson will be shown at this time, beginning with **The Stranger,** a 1946 film with Orson Welles as a Nazi war criminal and Robinson a federal agent in pursuit. On Tuesday, **Scarlet Street** (1945), Fritz Lang's remake of Renoir's *La Chienne;* this go-round, Robinson is the sucker and Dan Duryea a very convincing cad. Robinson dons yet another hat in **Thunder in the City** (1937) on Wednesday, playing a gung-ho American promoter trying to hit it big in England. With Lulu Deste.

2:00
11 **The World According to Garp** (1982). George Roy Hill's violent and sentimental, ambitious but muddled adaptation of John Irving's novel about the feminist hero nurse Jenny Fields (Glenn Close) and her bastard son, T. S. Garp (Robin Williams).

TUE., APR. 2

NOON
SHO **The Rose Garden** (1989). Liv Ullmann plays an attorney who defends Maximilian Schell against charges he attacked an old man whom he recognized as the Nazi responsible for killing his family.

4:00
2 **CBS Schoolbreak Special—"Abby, My Love."** Abby has long kept a difficult secret—that her father sexually abused her—and letting it out is tough as well.

7:30
SHO **Orchestra—"Percussion."** Sir Georg Solti and Dudley Moore get together to explore the workings of an orchestra in this new series, beginning with one of the most exciting sections—percussion. Also shown at **5:00 a.m.**

8:00
5 **The Buddy Holly Story** (1978). Gary Busey looks absolutely nothing like Holly, the unlikely rock star who died young in 1959, but he's so good you soon stop worrying about it. A straightforward bio, occasionally overeager but deeply felt.

7 **Roseanne** helps Crystal prepare for Lamaze, and D.J. follows his pop around everywhere after Dan has a near-miss accident at work.

9 **Alice in Wonderland,** Part 1. Natalie Gregory stars in this new version of the Lewis Carroll story, with Ann Jillian as the Red Queen, Telly Savalas as the Cheshire Cat, Jonathan Winters as Humpty Dumpty, and more: Sammy Davis Jr., Imogene Coca, Anthony Newley, Merv Griffin. Part 2 Wednesday at **8:00 p.m.**

9:00
2 **The Ricky Bell Story.** Mario Van Peebles plays the real-life football star who made heroic efforts to help a physically challenged young boy.

13 **Frontline—"Black America's War."** A *Frontline* town meeting, moderated by Harvard Law professor Charles Ogletree, exploring the outlook of black soldiers and civilians during war.

A-E **The Last Act Is a Solo.** Olympia Dukakis plays a faded stage great, living out her past in a cluttered apartment. Her nephew (Ed Herrmann) just wants to help her live out her life gracefully, but a theater director (Gavin MacLeod) brings her out of the past, asking her to star in a new play. Also shown at **1:00 a.m.**

9:30
TDC **Invention.** Paul Moller, determined to unclog our highways, has devoted his life to his flying car. Also: a newsreel from the thirties depicting the "kitchen of the future," and a timer-activated dog-food dispenser. Is this a great country or what?

10:00
7 **Eddie Dodd** has a hard time defending Senator Sprague against bribery charges, since Roger is seeing the senator's daughter and refuses to stop.

12:30
4 **Latenight With David Letterman.** This should be good—Jeff Smith, the Frugal Gourmet, is a guest.

DESIGNER APARTMENTS

Some apartments currently on the market boast built-ins or other features by outstanding designers or architects that make them veritable showplaces.

Artist and designer Peter Gee, whose renovations include the Puck Building and the Mercantile Exchange Building, has created what he calls "a farmhouse in the city" in his 5,400-square-foot loft on Prince Street. The property, which includes six bedrooms, three living rooms, an artist's studio, a greenhouse, and a huge roof garden, combines Caribbean and early American–country design elements with lots of color.

The doors are from barns and old farmhouses, hand-painted Caribbean-style shutters are used as room dividers, and real plaster walls of different tints are featured throughout. The loft, which has an asking price of $2.2 million, is listed with Ambrose-Mar Elia.

The residential apartment of Clare Fraser, an award-winning designer who specializes in traditional interiors, is a recent Brown, Harris, Stevens listing. The two-bedroom, three-bath park-view apartment on Fifth Avenue in the Seventies features unusual wall treatments that give it a jewel box–like quality suited for formal furnishings.

Living room of designer Clare Fraser's Fifth Avenue apartment.

The entrance hall has a gray marbleized finish, the living room has raspberry-glazed walls with marbleized moldings, and the dining room is painted with an apricot glaze. The second bedroom, which is set up as a library, is upholstered in a striped green moiré fabric, and the bedroom is upholstered in beige-and-peach chintz. Other special features include an 18th-

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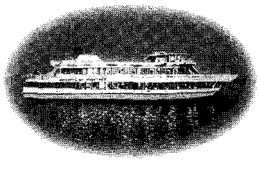

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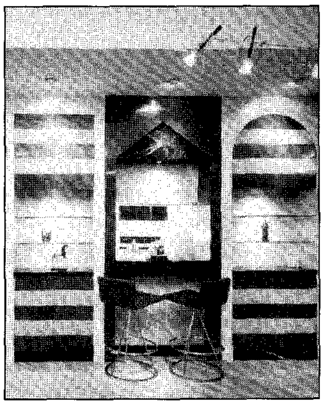


Custom built-ins by Rosati.

century, paneled English fireplace and a bath with glazed Portuguese tile. The asking price for the 1,500-square-foot cooperative is $1.3 million.

A 46th-floor, two-bedroom apartment at the Belaire on East 72nd Street showcases the work of designer Leopoldo Rosati. His living-room treatment features a raised ceiling with geometric architectural elements added to frame the spectacular southern views, and special gray Venetian stucco work. An entire wall of elaborate built-in cabinetry of red madrona burl, white ash burl, and green Vermont marble provides storage space and houses an entertainment system and bar/kitchen pass-through.

The condominium's $1.175-million asking price includes modular, silver-leaf tables by Rosati, specially selected furnishings from Saporiti Italia and Fiam, and an elegant remote-control lighting system with low-voltage, wire-suspended fixtures by Valenti. The property is a Charles H. Greenthal exclusive.

Among the more remarkable properties on the market is a 3,000-square-foot loft designed by architect Franklin D. Israel in the landmark Gothic Revival–style Liberty Tower, near Wall Street. The cathedral-like, 31st-story space has five distinct "chapels," ceilings that rise to 15 feet, and 30 individually leaded windows, most of which have stained and antique glass. Colorful stucco treatments are juxtaposed with rough, unpainted concrete, and the blue-green polished concrete floor shimmers like water.

Israel drew his design inspiration for the loft from Mexican architect Louis Barragán. The loft includes a spa bath with an oversize green-slate tub with a copy of a Barragán fountain. The loft, which is listed with Milan Real Estate, has an asking price of $595,000. ●

JUST SOLD

Greenwich Village

1,900 sq. ft. $435,000
35 Bethune Street
Pre-war triplex condominium; 2 bedrooms, 2.5 baths, fireplace, patio. Common charges $269. Taxes $93 mo.
Broker: The Corcoran Group

TriBeCa

3,462 sq. ft. $760,000
168 Duane Street
Pre-war triplex condominium; 2 bedrooms, 2 baths, 2 kitchens. Common charges $944. Taxes $1,133 mo.
Broker: Halstead Property Company

Greenwich Village

1,200 sq. ft. $270,000
571 Hudson Street
Pre-war duplex co-op; 2 bedrooms, 1.5 baths, garden, fireplace. Maintenance $592.
Broker: The Corcoran Group

SoHo

1,700 sq. ft. $380,000
19-21 Greene Street
Pre-war co-op; 1 bath, 14-foot ceilings, renovated kitchen. Maintenance $890.
Brokers: Halstead/Sinvin Realty

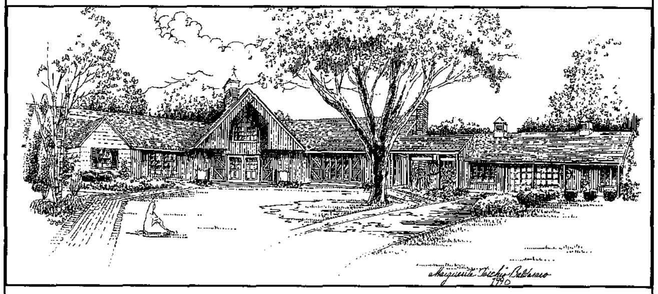
TriBeCa

1,200 sq. ft. $262,500
395 Broadway
Condominium loft; 2 bedrooms, 2 baths, built-in storage area. Common charges $446. Taxes $339 mo.
Broker: Halstead Property Company

SoHo

1,200 sq. ft. $265,000
90 Prince Street
Condominium loft; 1 bath, darkroom, sleeping loft, 14-foot ceilings. Common charges $396. Taxes $173 mo.
Brokers: Ambrose-Mar Elia/Benavi

MUTTONTOWN/THE BROOKVILLES



Dramatic Converted Barn tucked away on 3+ acres with Pool, Cabana, Cottage and Barn. Incredible Living Room and Great Room (both 20x45), Dining Room/Greenhouse, Country Kitchen, Master Suite/double jacuzzi, library plus two bedrooms.
Exclusively ours..............................$1.495 million

Servicing other Exclusive properties in The Brookvilles, Manhasset Hills, North Hills, Old Westbury and Roslyn.

516-621-4336
516-484-6400

EB
East-Brook Realty, Inc.
86 Glen Cove Road
East Hills (Exit 39N)
Equal Housing Opportunity

SULZBERGER-ROLFE
REAL ESTATE

East 80s 3 Rooms
DARLING PREWAR
Gigantic with beautiful new kitchen w/ window. LR & MBR overlook open townhouse grdns. Full service bldg in great area. $260,000/$620 maint incl gas, electric & cable./75% fin.
Norma Darwin 705-4697/593-0053

◆

West 60s 6 Rooms
CONDORAMA
Spectacular, sunny penthouse with panoramic views of River, Park and City. 3 BRs, 3 baths, FDR, huge terrace and designer kitchen. $1,150,000.
Teri Gair 705-4764/496-8882

◆

East 70s 5 Rooms
BELLA VISTA
A lavish penthouse showplace w/ breathtaking views! 11 ft ceilings, WBF, 400 sq ft terrace, brkfst room, ballroom size LR + 2 luxurious BRs and 2½ baths. $1,900,000.
Mary Weintraub 705-4748/744-5283

◆

WEA/70s 4 Rooms
GREAT OUTDOORS
And great indoors too! Prewar condo penthouse. 4 sun filled rooms + 500 sq ft wrap terrace w/ wonderful City & River views. $379,000. EXCLUSIVE
Marsha Hartstein 705-4687/787-1880

◆

East 70s 4.5 Rooms
PANORAMIC CONDO
This spectacular home has magnificent City & River views. 2 BRs, 2½ baths plus lovely southern terrace to relax on. Mint, move-in cond. Asking $565,000. EXCLUSIVE
Arleen Winick 705-4713/861-1005

Park Ave/90s 3 Rooms
PARK AVE—$155,000
PRICED BELOW MARKET. This charming, sunny prewar 1 BR home is in an elegant full service co-op. High ceilings, herringbone floors & prewar details. Low maint.
Roseanne Gaulkin 705-4718/860-0206

◆

East 60s 6 Rooms
SUN BATHS on SET BACKS
For Spring you'll love these 2 terraces! Sun floods into the 1800 sq ft apt through walls of windows. Loft-like LR/FDR, 2 MBRs, maid's room & 3½ baths. $650,000. EXCLUSIVE
Doris Rauch 705-4634/516-569-0290

◆

East 70s 4.5 Rooms
GREAT BLDG—GREAT LOCATION
Spacious 2 BR, 2 bath home on a high floor. Huge LR/DA facing south with open views. New kitchen and lots of closets. $450,000.
Rachel Friedensohn 705-4742/758-1693

◆

East 70s 6 Rooms
RIVER SPLENDOR
Exquisite apt with exciting River views from every room. 3 BRs + huge kitchen + dining alcove + glass enclosed terrace. Complete mint renovation. Top bldg. $700s negot.
Judith Gilsten 705-4766/570-0062

◆

East 80s 4.5 Rooms
SINGULAR SENSATION
1100 sq ft 2 BR, 2 bath apt w/ balcony & windowed kitchen. High floor, mint cond & bright w/ N/W/E River views. Health club & pool in bldg. $349,000.
Reiko Abe 705-4610

654 Madison Avenue, New York, N.Y. 10021 • (212) 705-4747

THE ULTIMATE AUCTION

On Sunday, April 7th, 1991
Make Your Bid To Live Life At The Pinnacle

ABSOLUTE AUCTION
33 RESIDENCES
NO MINIMUM BID

BRAND NEW BUILDING-NEVER OCCUPIED

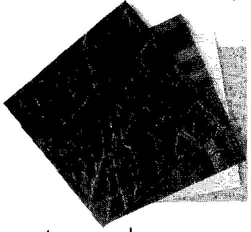
Of the 77 luxury condominiums being offered- 33 will be sold individually to the highest bidders... regardless of price!*.

This is your-once-in-a-lifetime opportunity to own the home of your dreams in a brand new building that towers above Forest Hills.

It's also the opportunity for you to determine the price you will pay for it if you are one of the successful bidders. A price that could be substantially lower than the actual figure the residences were designed for.

April 7th is the date of the Auction. Come to it and make your bid for the residence of your choice.

This is not just another auction of leftover units. This is the Unprecedented Grand Opening of The Pinnacle. A Brand New Building - Never Occupied.



Seventy-seven luxury residences will be offered with No Minimum Bid. Thirty-three will be auctioned "Absolute" -- sold to the highest individual bidders...regardless of price! And...90% financing with no points is available to Qualified Purchasers.

To be eligible to bid, you must visit The Pinnacle now. Tour the building - the decorated models. Open everyday through April 3rd.

THE GRAND ENTRANCE

Even before you step inside our doors, the grandeur of The Pinnacle opens up to you. The landscaped entrance way, with circular driveway is off Queens Boulevard at 75th Avenue. If you're driving, a private garage with attended parking is available right inside the building.

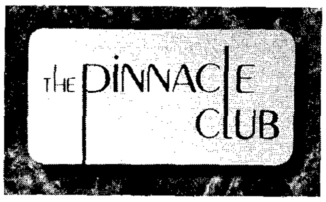
Enter a magnificent marble lobby that sets the tone for the richly contemporary, yet timeless, decor you'll find on every floor here. And in every room. Best of all, a Doorman and Concierge awaits you, acting in the grand European tradition, adding to your sense of security and privacy.

THE GRAND HOMES

From fine wood parquet floors to a Eurostyle kitchen, a living room with oversized windows and epic size views, a balcony you've always dreamed of, and a marble floor master bath with polished brass fixtures, you'll find the pinnacle of grand living at The Pinnacle.

THE PINNACLE CLUB

For Residents Only. Build up your body and your spirits.



Fully equipped exercise room, aerobics, sauna, whirlpool, and a 60 foot lap pool.

In addition, a computerized golf practice machine, wine cellar room and billiard room are right on the premises. Separate from The Pinnacle Club are banquet and conference rooms.

There's no room for the ordinary at The Pinnacle, inside or outside.

THE HEART OF A GREAT NEIGHBORHOOD

Your residence is surrounded by a settled community that combines the warmth of a small town with the sophistication of a European city. You'll find top rated restaurants, and fantastic shopping on Austin Street and Queens Boulevard. And you're only minutes by car from the Mets, U.S. Open Tennis, racing at Aqueduct and Belmont, golfing, or just strolling the paths at Flushing Meadow Park. Manhattan is only 25 minutes away.

FOREST HILLS

TAKE THE GRAND TOUR

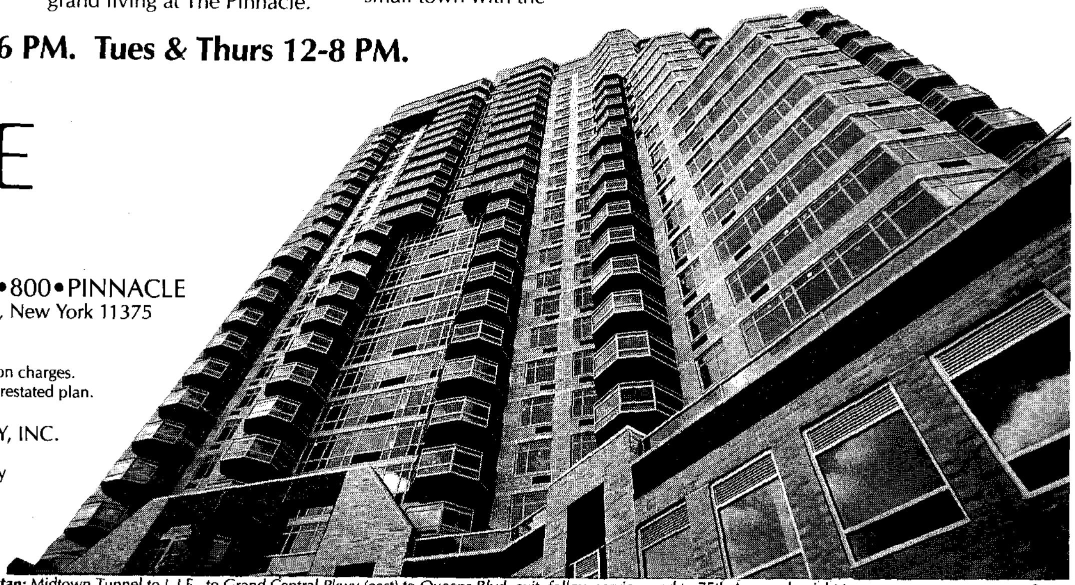
Come in any day thru April 3rd. Tour the grounds, the building, and view the models. Walk around the neighborhood, come back again and again and then attend the Auction for the ultimate value of your lifetime. Free Auction Visitor Parking in The Pinnacle garage.

ATTRACTIVE FINANCING - 90%

CrossLand Mortgage Corp. is providing loans to qualified buyers on terms and costs below those it customarily offers.

Up to 90% financing for individual owner occupants and up to 85% financing for individual investors. Details are available at The Auction Information Center.

Daily Tours Now 10 AM-6 PM. Tues & Thurs 12-8 PM.



PINNACLE
THE ULTIMATE MOVE.

718-544-7400 • TOLL FREE 1•800•PINNACLE
112-01 Queens Boulevard, Forest Hills, New York 11375
Sponsor: CrossLand Savings, FSB
Sales Agent: Knott Harbor Corp.
Garage parking charges not included in common charges.
* Subject to terms in the first amendment to the restated plan.

Auction Sales Agent:
NATIONWIDE AUCTION COMPANY, INC.
A National Real Estate Marketing Service
California • Arizona • New York/New Jersey

The complete offering terms are in an offering plan available from Sponsor.
This offering is not available in any jurisdiction where it is illegal to make such offering.
Equal Housing Lender.

DIRECTIONS TO THE PINNACLE: Manhattan: Midtown Tunnel to L.I.E., to Grand Central Pkwy (east) to Queens Blvd. exit, follow service road to 75th Ave, make right turn; 1 1/2 blocks to building. **North Manhattan:** Triborough Bridge to Grand Central Pkwy to Queens Blvd. exit. Follow service road to 75th Avenue, make a right 1 1/2 blocks to entrance of building. **Eastern Long Island:** Grand Central Parkway to Queens Blvd. exit. At Queens Blvd., go right approx 1/2 mile. Turn right at 75th Ave. **Brooklyn:** Belt Pkwy (east) to Van Wyck Expressway. North to Queens Blvd. exit. West to 75th Ave. Turn right to The Pinnacle.

EQUAL HOUSING OPPORTUNITY

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

SUBLET

BEAUTIFULLY FURNISHED 1-BR APT—52nd & East River. Full services. Full view of river - 21st floor. $2,300/mo. Available now. Call evenings after 8: 201-766-2123.

COOPERATIVE/CONDO
New Jersey

SERIOUS KITCHEN PEOPLE:
Finally realize your dream - the eat-in, entertain-in, cook anything-in kitchen you've always wanted but can't get in Manhattan. White and natural wood, terra cotta tile floor, 30' of cabinets and drawers, 20' of counter space, 3 ovens. Kitchen windows and door open to a 34' terrace, 400' above the Hudson: cruise ships come and go against the backdrop of the world's most dramatic urban view - midtown Manhattan south to NY Harbor. Also included: a large, sunny, split 2-bedroom, 2-bath apt, wall-to-wall carpeting, designer window treatments, bookshelves. First-class, full-service building, 24-hour doorman, large outdoor pool, 24-hour attended garage. Move-in condition. Continuous bus, van and ferry service to Manhattan - 15 minutes to midtown. Safe streets. Must see to believe. This value (and view) does not exist in Manhattan. Call owner: **212-777-6481** (no agents) West New York - $235,000.

COOPERATIVE/CONDO
Manhattan

75th Between Madison & Park
MINT 1-BR TRIPLEX. LR w/wbfp, spac BR, lrg dining area, modern kit, many windows/closets, jacuzzi, many extras. $235,000. **914-967-4864/eves - 967-7881.**

NYC PIED-A-TERRE - DUPLEX 3 Rms
14-ft LOFT-LIKE LR
With floor-to-ceiling window, new kitchen, 1 1/2 bths. Fabulous modern Italian furnishings. Top quality! Small chic condo. Prime location. Very special!
IRENE LEEDS
212-891-7077 / 212-734-2436
DOUGLAS ELLIMAN

Spectacular 5-BR, 4 Marble Bath Condo w/river views, 3 terraces, 2 jacuzzis, hi floor, mint condition, granite throughout, low maintenance, pool & health club. $795,000. 212-860-2149 or 410-3714.

Gramercy Area/Lux Designer 2-BR PH—See sun rise & set - balcony & more. Sublime 1-of-a kind views!! F/S bldg - yours for $369K. 212-979-6474

SHORT-TERM RENTAL

Short-term housing you won't want to leave.

La Reserve Suites features fully-furnished, spacious 1-bedroom apartments complete with kitchenette. Conveniently located in downtown White Plains, La Reserve Suites offers full hotel services.

LA RESERVE SUITES
A Hotel Condominium

5 Barker Avenue, White Plains, NY 10601
*Call our Sales Department at **(914) 761-7700.***
***1-800-942-0042** (within NY State); **1-800-431-2906** (outside NY State).*

Foreclosures! Bargains!—East/West Side. Details & Prices - 431-1338. CLC Bkr

COOPERATIVE/CONDO
Brooklyn

HEIGHTS—Unique co-op/loft, 1,775 sq ft, 14 windows, views, hi floor, 24-hr doorman, pickle floors, lux building. Cut to $225,000. 212-425-6116, ext. 430, Babs.

HOUSE
Manhattan

2-BR Cottage On Waterfront—Pool & tennis court, many extras. Available 5/18 to 9/2, $7500. 516-473-2482

HOUSE
Westchester

PELHAM MANOR ESTATE AREA
ENGLISH MANOR $1.1 MILLION
1919 7 BRs, 3 ½ bth stone English Country mini estate w/low NYC taxes on ± acre w/privacy. Exquisite detail, 4 fpls, leaded windows, beams & more!
C.S. McClellan Real Estate
215 Wolf's Lane **(914) 738-5150**

SWAP IT..SELL IT..RENT IT..
SEE IT..In Print & Get Results.
NEW YORK Magazine's
Town & Country Properties Section.
Call Christina Post at 212-643-6500
for details & advertising information.

HOUSE
Rockland

GRANDVIEW—Panoramic waterview, landscaped tri-level cathedral contemp., master suite, atrium kit, spa, fireplaces. Unique, below cost, 850K. **718-969-9300.**

New York's Town & Country Properties
To advertise your special property,
call Christina Post at
212-643-6500.

COUNTRY PROPERTY
For Sale/Rent

PRICE JUST REDUCED BY $500,000.
6-acre CT turnkey, gated estate on pvt river w/spectac views. Only 80 min from NYC. 14-rm hse (2/3 furnished), w/tennis ct, gazebo, htd pool, hot tub, sauna, barn & boat. **$950,000. Owner 203-262-1861**

Harvey's Lake, PA—4-BR vacation home on 70' of lakefront. 2-story boathouse, separate party house w/fplc, outside grill area on a 250' deep lot. 3 hrs NYC. $265,000 - by owner. **717-675-9016 - before 9pm.**

Garrison-on-Hudson, NY 50 Miles NYC
NORMANDY STONE COMPLEX
22 Acres
Circa 1910 stone farmhouse w/two-story LR, beams, fplcs. Magnificent 3-story barn w/cupola. Two guest cottages. Thick stone walls - right out of the Loire Valley, slate roofs, gardens, pool and old pond site. European architecture in a park-like setting. $1,350,000 and worth every franc. **HARVEST Country Properties, Inc. (914) 424-3900**

SUMMER RENTAL/SHARE

Seaview—Cedar 4-BR, big deck, skylights, fireplace, W/D, dishwasher. Name a season price. 212-924-7335

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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

SINGLES IN MOTION LTD.
Group travel for the selective single.
Call **212-884-4464** for info

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

CRUISE

Cruise Discounts—*Name the ship/date. We quote the special rate.* 914-763-5843.

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

BED & BREAKFAST
New Jersey

Cape May—Plan an evening of romance - birthday/anniversary gift package.
Includes overnight accommodations, fresh flowers, dinner for two, champagne, Godiva chocolates, candlelight swim, breakfast and gift card announcing your getaway. From $80 pp. Call the Wilbraham Mansion & Washington Inn. 609-884-2046. MC/Visa/Gift Card Faxing.

BED & BREAKFAST
New York

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

Gracie Inn—Apt. **Hotel,** 12 suites. E. 81st & York. Bkfst incl. $79-$175/night. **212-628-1700** (5% off with ad till 4/22/91).

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

A Manhattan Hotel Alternative—*Private* apts from $90 per day. 212-206-9237

FLOOR THEM
Wall them in. Put a roof over their heads.
Sell them the house of their dreams.
Place an ad in our "Town and Country Properties" section...and get results fast.
Call Christina Post at
212-643-6500

DAY TRIP
New York

Best Guided Walking Tours Of NYC
"Detailed, varied..." - NY Times. $10.95 - paperback. **1-800-243-0495** - dept. 115A

HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.6 Million Readers
Who Love To Travel!
Call 212-643-6500
...TRAVEL...TRAVEL...TRAVEL...

RESORT
South Carolina

SUMMER FAMILY PACKAGE
includes free children's camp.
Call 1-800-845-8880
for more information.
Wild Dunes
Charleston's island resort.

INNS AND LODGES
New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

SEASONAL RENTAL

TIRED OF HAMPTONS' TRAFFIC?
45 Min. From Manhattan
On The Ocean - In Atlantic Beach
Cabanas / Bath Cabins
OLYMPIC-SIZE SWIMMING POOL
ALL SPORTS FACILITIES
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

S P E C I A L   I S S U E

SPRING TRAVEL
April 22

Whether they choose a country inn or a fine hotel, check in for an adventure-filled week or a few days of rest and relaxation, on-the-move readers use **New York** Magazine's Spring Travel issue as their guide to where to go and how to get there in style. Get on the map. All signs will point to your business when you advertise in the Spring Travel issue.

Reserve your Classified Travel ad now:
Call Cynthia Cordy or Kendra Callahan
at 212-643-6500
On Sale: April 15 Ad Close: April 9

VILLA/CONDO/APTS
The Islands

St. Maarten—Lux 1-5 BR villas. Maria - 908-832-6655, or Marilyn - 804-353-5970.

ST. MAARTEN—Oceanfront Villa Overlooking Saba and Romantic Sunsets. "Once Around" location. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

VACATION CLUB

ROCK HOUSE
BAY AND HILL STREETS
HARBOUR ISLAND, BAHAMAS
809-333-2053
KAY SCRIMGEOUR, MANAGER

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. ***Contact Mark Bristow for billing procedures and advertising information.*** *All ads accepted at the discretion of the publisher.*

COUNSELING

FINDING A THERAPIST TO TRUST CAN BE HARD...
WE'LL MAKE IT EASY
Manhattan Referral Service$^{\text{sm}}$ selects a *licensed therapist, specially trained to* help with your problems. **212-439-0322**

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659

Psychotherapy & Counseling—Sessions In French, English & Italian. 212-262-9648

Looking For The Very Best Therapy?
Psychotherapy Associates Can Help.
Free Phone Consultation And Referral.
Insur/Medicare Accepted **212-439-4994**

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS Individual, family & group. Multiracial, gay & straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

HEALTH & BEAUTY

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

Allana of New York. Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $80 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

NEW YORK Magazine's
HEALTH AND FITNESS Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!
For rates and information, call
Mark Bristow at 212 • 643 • 6500

Continued on next page.

Continued from previous page.

HOLISTIC HEALTH

The Ebony Muse 212-686-EASE
Holistic Personal Fulfillment. $278.
Circle Of Love Meditation - Thurs., 8pm.

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

Personalized Self-Hypnosis Tape—
For Info, Send SASE To: Inner Workings - Box 323, Germantown, MD 20875

MASSAGE/THERAPEUTIC

Mano Matthews—Also dancers'/sports massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

Therapy For Stressed Bodies—Deep Muscle Massage. No Sex Calls. 764-4214.

Therapeutic Deep Tissue
Stress Relief. NY, Queens & Brooklyn.
Mon-Sat. 2pm-10pm **David. 718-956-6518**

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 7 days

Alpine—Japanese shiatsu
massage, sauna, steam.
For men & women. 212-594-1602/3

Relieve Tension, Aches & Pains—Swedish/Shiatsu - Call Joyce 212-696-0043

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Massage Techniques—Hauppauge. Relief is just a phone call away. 516-348-7082

Herbal Bath & Therapeutic—Deep Tissue Massage By Louize. 212-472-0110

MEDICAL

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

IMPOTENT?
Sexual Problems · Marital Difficulties
Lack Of Sexual Interest
Impotence Is Treatable
AMSD®
The Association For Male Sexual Dysfunction
520 East 72nd Street New York, New York
794-1616

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

HEMORRHOIDS
Treated with Lasers
- **Call For A Consultation At No Out-Of-Pocket Expense.**
- **Painless, Safe Treatment.**
- **Most Insurance Plans Accepted.**

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

Personalized Exercise - 212-966-1249— Expert instruction in your own home.

Professional Trainer Available To
Help You Look Your Best And
Put You On The Road To Better Health.
PRO BODY FITNESS 212-213-1415

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Weight Management & Medifast
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

Weight Loss! Low Cost & All Natural—Lose 15-27 lbs. (Average) In 30 Days. Guaranteed Results. Kevin 516-221-4620

THE SPA AT GRAND LAKE, CT.
Under New Management - remodeled rooms. Lose up to 10 lbs. per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily ·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
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New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

ENTERTAINING

Continued from previous page.

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New York Interiors is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, *seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash.* No abbreviations. *Minimum ad - two lines.* Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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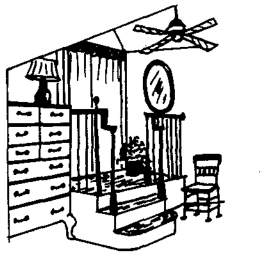

HOME EXPO

NEW YORK Magazine's INTERIORS combines the essential makings of The American Dream into an indispensable weekly reference guide.

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For more information, call
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Source: SMRB 1988

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Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NY Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or credit card information must accompany ad order (n cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-serve basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mai send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MasterCard, Visa or Amex. Call 212-643-6500. All ad accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly t the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New Yor Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Very Attractive, Slim Female—31, walked away from successful athletic career and crossed the Atlantic in search of a new life, to include marriage and family. Seeking similar, dynamic, daring male who is unafraid to embrace traditional values. Note/photo. 5883 ✉

Attractive MD—Fit, 30, Protestant, recently moved to Manhattan and would rather be in love than alone. Seeks charming, intelligent beauty. Note/photo/phone. 5909 ✉

Handsome Company President—Athletic, secure, romantic - seeks the woman of my dreams for a committed relationship. You're very pretty, fit, honest, with good sense of humor, comfortable in jeans, 30-40. Photo/note please. 4951 ✉

Slim, Auburn Beauty—40's, financially secure. Seeks funny, sweet, sincere man, 50-61. 4917 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
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Let's Spoil Each Other!—A carin passionate, incurably romantic, top Iv surgeon - dynamic, exceptionally funn good-looking, successful, GQ type, n gimmicks, 24K heart, 30's, fit, lean, tall hopes to exchange magic with loving lad under 38, for life of sunsets, cozy fire family and more. Photo required. 4946

All That's Missing—For this NJ guy, 35, i that special, slim female, 23-30, who, lik myself, is secure, successful, down-to earth, good-looking with a great sense humor. Note/photo/phone. 4905 ✉ ☎

I Still Haven't Found Her—She's prett intelligent, sexy, in great shape, 30's-40' athletic, can love and be loved and a re nice person. I'm tall, good-looking, ath letic, young 44, professional. Photo woul be appreciated. 4916 ✉ ☎

Writer/Teacher—Pretty, blond, wel traveled, shy but independent. Seeks cu tured gentleman over 45, sense of humor enjoys travel, boating, fishing, the arts, re taurants, current events. 5896 ✉ ☎

You Don't Know—What you're missin 30ish, European-born, slender, attractiv successful, creative, upbeat female - loo ing for complementary male, 37-50, wit sense of humor, ready for a meaningf relationship. We can create a life togeth that was worth waiting for... Photo/phon please. 4925 ✉ ☎

Asian Lady—Petite, young-looking 42 nonsmoker, educated, sweet and carin seeks special guy, 35 plus, for relationshi Note/photo/phone. 5901 ✉

"One Man's Ceiling—Is another man floor." Content, athletic man, 32, see petite, enchanting woman to raise expe tations. Note/photo/phone. 5884 ✉ ☎

Reforming Philistine—Handsome, Jewi Wall Streeter, 28, looking for a bright, a tractive, witty woman to join me on t road to cultural enlightenment. Phot phone and note please. 5900 ✉

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re, Becoming Famous For My Art—Is
iting, for at least fifteen minutes - until
headlines fade. I'd prefer a continuous
logue with a close companion, an in-
tive, sensitively tuned (not high-strung)
remely bright, creative, playful, 30-38,
ature woman, open to enjoying this ap-
aling, healthy, easy, early 50's, intensely
eative man. (No smokers). 4911 ✉

ccessful Jewish Male—Sincerely, seeks
ntle, caring female, to 36, with realistic
lues for marriage and family. 5898 ✉

ry **Desirable Blond**—Great looks, fit,
ccess, 44, for friend/mate. 5866 ✉ ☎

lon, Uqbar..."—Science, rock and roll,
alth care, professionally athletic man,
Vhite Lily", 36, 5'8". "You connect the
ts." Seeking optimistic woman. Photo/
te. 4909 ✉ ☎

un, Swim, Bike Or Lift—I'm tall, a bit
y initially, mid 40's. I'm looking for a
nart, fit, attractive woman, 30-40. Photo/
one. 5874 ✉

ome To The Mountains—Meet attract-
, slim Jewish widow who resides 1 1/2
urs north of NYC (option to relocate)
d enjoys both country/city. Well-
veled. Enjoys theater, music, country
ives. Seeking gentleman, 58-65, with
nilar interests. 4922 ✉

ke A Chance For Our Future—I am a
phisticated, pretty, blue-eyed blond,
", 35, shapely, athletic Manhattanite,
o is an excellent hostess/gourmet cook.
have business savvy and am well-
veled. If you are ready to share the joys
life and are a successful professional -
tgoing, cultured, attractive, well dressed
wish gentleman, 35-45, nonsmoker.
ote/photo/phone. 4924 ✉ ☎

y-Educated CPA—25, handsome, half
wish/half Catholic, seeks relationship
th traditional female. 5872 ✉

ccessful, Handsome Executive—Male,
wish, 38, witty and charming. Desires
m, pretty, bright, vivacious Jewish fe-
ale, 28-35, for serious and caring re-
tionship. 3751 ✉ ☎

l The World's A Stage—And this lead-
g man, professional, 37, black, seeks to
are it (travel, running, biking, classical
usic) with an open-minded, attractive
ading lady. From prologue to epilogue.
27 ✉

nsitive, Shy Female—Just 40, 5'4",
tite Manhattanite searching for perma-
nt relationship. Lover of theater, arts,
ean, travel, sailing. Looking for a caring
an - intelligent, well-spoken, sensitive,
lf-confident, tall, in his 40's, also seeking
make a lasting commitment.
77 ✉ ☎

phanie Powers Type—Golfer, lover of
orts/fine arts, real estate. Westchester/
hite Plains resident. Seeking good-
oking male, slim, 46-55, for lasting re-
ionship. 5903 ✉

e You Missing—Someone you've never
t? Me too. Would you like to share
ny and serious moments? How about
eater, film, travel, skiing, tennis, sailing,
w adventures and more? Me too! If
u're a single male, 40-52, a nonsmoker,
ntact this NYC professional woman.
67 ✉ ☎

y Male—35, professional, with many
erests, looking for same. Photo/note.
l replies answered. 4934 ✉ ☎

British Lady—35, busy exec, attractive, vivacious, slender, seeking active, humorous professional man, 35-45, for meaningful relationship. Note/photo/phone. 5905 ✉ ☎

Lehar's Merry Widow—A charming Viennese couture model turned-business-owner, educated and chic (5'9", 120 lbs, age 46!!!), with a home in Vienna and Manhattan - seeks male of adequate age and high social standing to enjoy the wonderful aspects of life and capable of making her feel at home again. 3758 ✉ ☎

Seeking One Special Gal—With great sense of humor and emotionally secure, for caring friendship leading to commitment. I'm 61 years young, athletic, 5'9", 185 lbs, easygoing, nonreligious, successful in liking myself. Interests: tennis, movies, bridge. Bio/photo please. 4949 ✉

Handsome, Cultured Doctor—Athletic, 53, seeks companion. Photo. 5906 ✉ ☎

Utterly Captivating Lady—Very attractive, sophisticated, warm-hearted professional woman, 45, seeks male counterpart for loving relationship. 3772 ✉

You Are Well-Educated, Kind, Fun—Trim, with broad interests and serious intentions - if elusive chemistry blossoms. Me too! Let's see if we have matching pieces to life's challenging puzzle! I'm 43, 5'6", others say pretty and very nice. I live near Westchester Airport. 3760 ✉ ☎

Pretty And Unique Female—40's, seeks nice gentleman. Photo/phone. 4929 ✉

Successful Manufacturer—Tall, handsome, seeks tall, slim, pretty, nonsmoker, fun-loving lady, 40-54. 5882 ✉ ☎

Handsome, Compassionate MD—Athletic, Jewish, 30, dark hair, blue eyes, 5'7", 155 lbs, seeks very attractive, classy female, 20-32, religion unimportant. Photo necessary. 4919 ✉

Adventurous, Mythic, Handsome—Jewish physician, 31, with a passion for travel (ever tried the Istanbul-Cannes-Jerusalem 'Indirect'?), literature, politics and romance. In quest of a woman of wit, wisdom beauty and sensuality. Photo. 3770 ✉

Extremely Desirable—Outrageous beauty, over 40, seeks sexy, fit, marriageable male. 4950 ✉ ☎

Tall, Good-Looking, Creative—Successful financial executive, 29, who enjoys the arts, traveling, skiing, music, baking and dining. Seeks tall, fit, very pretty, sincere and intelligent lady, 23-33, with similar interests. Note/photo/phone, please. 4941 ✉ ☎

Slim, Pretty, Marriage-Minded Widow—Looking for a successful, educated, marriage-minded man, 60-70. TLC. 3765 ✉

Male Paradox Sought—By attractive Jewish female Don Quixote on a quest for a powerful, pragmatic, GQ executive, 45-52, silly like 16, spontaneous like 5 1/2, sentimental like 70, hopelessly romantic, very open and tactile. I am your female counterpart. Note/photo. 3763 ✉ ☎

I'm Hoping For A Joint Return In 1991—Jewish male, MD, 36, seeks Jewish female health professional, 24-32. 4936 ✉

If You Love—A laugh, a terrific smile/ yearn for travel more exotic than an isle/ you love scuba, tennis and skiing/ marriage, children won't send you fleeing/ sometimes you party, sometimes mellow/ and you are a 28-to-40-year-old fellow/ send me a photo when you answer my ad/ if you don't respond, you'll wish you had! 3780 ✉ ☎

Attractive, Single White Male—31, 5'8", Italian-American, successful business entrepreneur - seeks attractive single female, 20-31, for fun, adventure, travel and dining - and a serious relationship. Photo/phone. POB 385, Linden, NJ 07306.

Business Executive—Successful, sophisticated - seeks attentive, bright, caring, slender and single female in her 40's. Nonsmoker. Recent photo. 5881 ✉ ☎

Wasp Male—Tall, handsome, secure - to meet quality female without children, but with desire to have same. Must be free to relocate. Photo and phone gets reply. POB 21525, Ft. Lauderdale, FL 33335

Handsome, Tall, Very Muscular—(6'1", 188 lbs), dark-haired, blue-eyed, top firm attorney, 30. Good-hearted, eclectic, Ivy-educated, Jewish (nonreligious). Seeks slim beauty, 5'4" plus, 20-29, with a lively, open mind. Photo appreciated. 3782 ✉ ☎

Tall, Dark, Handsome Doctor—29, seeks attractive Jewish professional with zest for living. Photo a must. 4926 ✉

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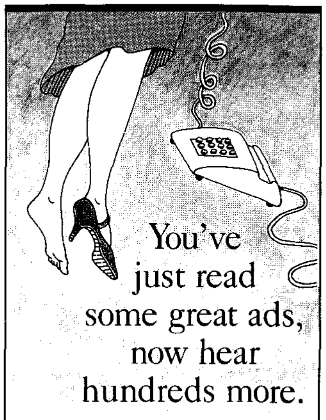
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Attractive, Affectionate Asian Lady—Seeks caring professional, 50-65, who loves country, gardening. 3761 ✉ ☎

One Very Attractive Jewish Female—Late 30's, 5'6", slim, black hair, hazel eyes, witty, sophisticated, creative - enjoys travel, movies, museums, flea markets and her career. Would like to meet one marriage-minded, successful Jewish male, 35-45, who's tall, attractive and fit, with a great sense of humor. Note and recent photo a must; will exchange. 4921 ✉

Petite Brunette, Affluent—25, looking for refined, affluent gentleman. 4915 ✉ ☎

European With Beauty, Brains, Class—30's, successful international banker, never married - loves skiing, running, travel, music, art, movies, city life, country weekends, good conversation, quality people. If you are a financially successful (as I am) executive/professional man, 35-45, Jewish, sensitive, sophisticated yet down-to-earth, funny, romantic and ready for an exciting one-to-one relationship with a woman of style and substance who needs a fabulous man to complete her interesting life, please send note/phone/photo. 4866 ✉

Male Jewish Professional, 34—Seeks female college grad, 25-30, attractive, romantic, athletic, family-oriented. I'm 6', muscular, romantic Paul Newman look-alike. Send photo. 5899 ✉ ☎

Take My Pulse—41-year-old, 5'8", beautiful, exotic and intelligent MS/RN seeks stable, sincere, dynamic male counterpart, 38 plus, who is sick of game-playing. Photo and note. 5876 ✉

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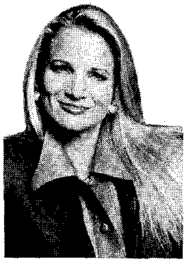

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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Denise Winston

By appointment only 212-935-9350

Available For Immediate Occupancy—Very large, warm four-chambered heart in excellent condition - ideally located in tall, distinguished-looking, fit, sexy, witty, successful, 54-year-old PhD professional man. Eligible occupant should be a very bright, very attractive, successful and solvent female counterpart, preferably PhD, MD or JD, between 38-50, with a wellspring of warmth and affection, simple tastes and a commitment to go co-op. Note/photo/phone. 5895 ✉

Warm, Dazzling Redhead—29, with great figure and mind, who works at developing both, seeks ambitious, witty, handsome, sophisticated, professional Jewish male, 27-37, who has traditional values but will try anything once. Note/photo please. 1805 ✉

Sensitive, Bright, Attractive Male—29, likes theater, animals, tennis, baseball, laughter and chocolate. Hoping to find a winsome, witty woman to share and grow with. 5885 ✉

Seeking A Special Person—Pretty, single professional female, 32, Jewish - seeking a down-to-earth, soulful man who enjoys the spiritual and sensual pleasures of life. Would love to meet a Jewish man with a flair for romance, fun and zest for living. Letter/photo please. 4912 ✉ ☎

Affectionate, Exciting Male—42, seeks affectionate, exciting female artist, 32-42, nonsmoker with sense of humor. Recent photo, phone and note. 5878 ✉

Southern Belle—Beauty, charm, brains, with sensitivity plus romantic sensuality. I enjoy baroque music; flower gardening; museum exhibits; Shakespheare, English murder mysteries; CNN, NY Times and lively conversation; fine wine, dining by candlelight, dreamy dancing, 60's "rock til' you drop" beat; vacation travel; cooking in a sunny kitchen; cuddling by the fireside; church on Sunday. Professional - wishes to meet an over-40 gentleman, professional, physically fit. Letter/photo/phone. PO Box 117, Fairlawn, NJ 07410

Scintillating, Very Attractive—Female (young 40), 5'6", fit, dark eyes, health conscious, creative, successful, quick - seeks extremely attractive, unusual man, 6' plus, 40-46, who is bright, fit, secure, quick witted, a risk taker, etc. - and who never reads these ads. Photo/note. 5871 ✉

Modern Yet Traditional—Slim, attractive lady, 42, loves reading, animals, the excitement of doing a deal. Seeks polished professional man, 40's-50's. 5880 ✉ ☎

Independent Woman—Kind, soft, strong, direct. 41, 5'8", attractive. Seeking successful, vibrant, loving man, 40-50. I'm in Rockland County. 5873 ✉

High On Life—28-year-old, athletic, dark skin, blue eyes, handsome and humble Jewish physician - loves to travel. Seeks a naturally very attractive, spontaneous, sexy Jewish female to enjoy the simple/exotic things of life. Note/photo. 4923 ✉

Are You My First String MVP?—Very attractive and outgoing female sports executive, athletic and fit, youthful-looking 36, Jewish (nonreligious), seeking affectionate professional/executive gentleman, 35-45, with great sense of humor, for fun and romance. A subscription to the National - a plus. Note/photo/phone requested. 5894 ✉ ☎

Very Pretty—Single, white Christian girl next-door, 26, 5'9", good heart, fine mind, warm smile. Seeking a wonderful Christian man, 25-35, tall, white, established, nonsmoker/drinker, marriage-minded, for a lifetime of love and happiness. Note/photo/phone. 3749 ✉

I May Not Hear Your Voice—But I will listen to your heart. Creative professional, 35, exotic, sincere, sensitive, serious yet fun. Enjoys travel, nature, the arts. Wishes to share life's joys and trials with special man who values inner beauty. Photo. 4863 ✉

Park Avenue Elegance—And down-to-earth values. I offer friendship and love, tenderness and excitement to a man, 50-65, successful in his field, who can give and receive love. 4933 ✉

All You Need Is Love—Single, white Catholic female, 28, CPA - and the girl next door type who is slender, upbeat and attractive. I enjoy '60s music (Beatles fan), movies, museums, Central Park. If this piques your curiousity and you're a professional, single, white, Catholic male New Yorker, age 28-33, please send note/phone/photo. 1806 ✉

College—Handsome grad, 40, seeks much younger gal student, 18-plus. 3750 ✉ ☎

Tall, Dynamic, Voluptuous Woman—40, Jewish, divorced, corporate attorney, PhD in philosophy, excited by life. Seeks savvy, successful, sympathetic man (39-58) for flourishing partnership. 5891 ✉

Lovely Former Actress—Desires response from multifaceted, well-established, life-affirming nonsmoker. 50's-60's. Pix please. 4930 ✉

This Ad's For You...—I'd go absolutely mad for a pretty lady with freckles. Me: 39, 5'9", well-trimmed beard, artist/designer. Am fun. Am willing to be committed. Note and photo. 4918 ✉

For Keeps—Stunning blue-eyed angel - sweet, sexy, size 4, seeks devilishly handsome Jewish man, 30-42, who is proud of his success yet also values family, friends and other simple pleasures - including outdoor fun, sports, music, culture and cuddles. Photo a must. 4952 ✉ ☎

Beautiful, Successful—Slim, Jewish, 26-year-old Ivy League grad, looking for an upbeat guy, 27-33, to enjoy the city with. Note/photo, please. 4931 ✉

Attractive, Athletic, Intelligent—Professional, 29, seeks handsome, 5'8" plus, successful 30-40-year-old male, into '60s music, travel and fun. Note/photo/phone. 5904 ✉

Still Searching—Handsome, 6', 31-year-old, single Jewish male residing in North Jersey - self-employed, financially secure. I am honest, good-natured, sincere and family oriented. If you are a single Jewish female between 25-30, shapely and eye-catching, with similar qualities, and are accustomed to the finer things in life, then let's fall in love and end our search together. Please reply with short note, phone and photo (photo a plus). 3755 ✉

University Professor—Divorced Jewish male, youngish 65, 5'9", 170 lbs, bearded. Accomplished, knowledgeable, articulate, good person. Seeking a serious, equal relationship with a professional woman - nonsmoker, intellectually capable, emotionally stable. 3759 ✉

Handsome, Successful Italian—35, seeks sexy and vivacious Italian, Greek or Latin beauty for friendship, love and happiness. Photo please. 3757 ✉

Enchanted—With life. Very attractive, svelte Jewish woman, 40, long hair, a pretty smile and irresistibly charming. Unpretentious, traditional values, family-oriented. Seeks one special man to share my dreams and the future. 5888 ✉ ☎

Bright, Fun-Loving, Attractive—39, single white female professional with a challenging and rewarding career - seeks soul mate to her warm, sensitive, spiritual self. If you value friendship, intimacy and commitment, please respond. 4932 ✉

Chinese-American Male—Handsome, 32, 5'6", Northern NJ professional who enjoys NYC and NJ rural surroundings - loves sports, art, movies and music like Paul Simon. Would love to meet a beautiful, intelligent Asian girl, 20-30, with a sense of humor. Photo/phone/note. 4937 ✉

Nice Guy, Attorney, Jewish—32, NJ, handsome, nonyuppie, athletic, into late diner philosophy, values; seeks slim female, 21-31. Photo. 3768 ✉

Gentleman, 60's, Youthful—Energeti successful, caring - seeks slim, attractiv bright, upbeat woman of substance f honest relationship. Bio/phone/phot 3756 ✉

Unique Lawyer, 26—Liberal arts interes seeks thin, white, academic-minded f male for relationship. 4956 ✉ ☎

I Want To Hold Your Hand—After te nis, aboard a sailboat, by a fire apres sk and while enjoying life with you. This ta fit, late-50's, nonsmoking Jewish widow needs a lady with warmth, humor and quick mind to keep up with life and m Note/photo vital. 4939 ✉

Sensitive, Handsome Entrepreneur- 5'6", 24-year-old male with personality looking for a 27-and-up woman who lov animals and is adventuresome. Phot 5907 ✉

Splendor In The Grass—Handsome, se sitive, playful male, 32, 5'11", 175 lbs, at letic body: fresh coffee, funky ties, ru ning, the blues. Photo/note. 5908 ✉

Champagne And Flowers—Corporate r ports and The Wall Street Journa Pinstripes and rock 'n' roll. Tennis, sailin karate too. Financial exec, 35, seeks war vivacious, intelligent, down-to-ear woman. 4940 ✉

Ambitious Manhattanite—45, 5'10", 18 Likes fine dining, repartee. Seeks ver pretty (really) Christian lady, under 3 5'5"-5'8", nonsmoker. Note. 4943 ✉

Sensuous PhD Nurse, 50—Big and beaut ful, enjoys her motorboat, bicycle an nature. Values personal growth. Seek single white male, 45-55, for love and a venture. 4938 ✉

HIV-Positive, Straight Jewish Male- Transfusion victim, Ivy-educated attorne healthy, totally asymptomatic, 35, 18 6'1", GQ looks and style, seeks whit possibly Jewish, beautiful, educate nonsmoking, elegant, cultured, refine woman, to age 38. 3766 ✉

Vivacious Young-60 Professional- Enjoys lively arts, has car will travel - see good-humored male, 60 plus, wi whimsy and a sense of adventure. 3762

Successful Executive—Young 50, Jewis very active in running and biking, looki for nonsmoking, attractive, sexy, athlet Jewish female in her late 30's to late 40 interested in marriage. I reside and ha my business in Morris County, 5897 ✉.

Attractive, Vibrant, Professional—Jewi lady - seeks equally successful, caring gentle man, 50-60, nonsmoking. Photo sential. 4948 ✉

First Ad—Striking, tall, trim, brunette a beautiful, 35, sensitive, witty, successf world-traveling executive seeks her t (6'2" plus), dark and handsome soul ma - who enjoys fine home-cooked mea quiet romantic evenings, the beach a who also desires the whole enchilada: loving wife, family and home. No phone/photo please. 3764 ✉

Ayn Rand Enthusiast—Upscale mal handsome, successful, high achiev Seeks career-directed female equ 20's-30's, with brains and beauty. 4954

Man With Two Heads—Seeks gorgeo funny woman. Two photos! 3784 ✉

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Jewish Male, 33—Seeks Jewish companion for all expense paid Hawaiian dream vacation. Photo please. 3786 ✉

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STRICTLY PERSONALS

ooking For My Leading Man—Very retty, energetic, 36-year-old, Southern, ingle white female, dedicated to the im*ortant things in life, with a passion for* ork and play - slender, 5'6", successful usinesswoman, with a broad range of terests from classical music and travel to ports, lots of quiet nights at home and the arm fuzzies. Seeking a single white male, 5-50, very attractive, successful, with a uick laugh, who doesn't take himself too eriously, who values honesty and is terested in developing a committed relationship. Please include photo with rely. I live in Princeton, NJ. 4955 ✉

ery Sexy—Vivacious, 28, 5'6", prossional woman seeking man with a rong mind and soft heart, 35-45, prossional. Drop me a line. Photo apprecited. 3771 ✉

un-Loving Jewish Male—From LI, 35, eks down-to-earth female with good nse of humor and ready for a relationip. Photo. 3779 ✉ ☎

ay Male—33, 6', handsome, successful, xcellent condition - seeks positive, goodoking Jewish male partner, 30-42, tall, ith athletic build, who is accomplished rofessionally and lives in Manhattan. etter and photo. 3773 ✉

ttractive Jewish Widow—Very youthl, 50's, 5'2", 108, enjoys laughing, nature, ng walks and intelligent conversation. uropean background preferred but not a ust. Seeking warm, wonderful Jewish ale counterpart, 54-65. Photo. 3774 ✉

The Magic Box—Once there was a handsome prince, a Jewish CPA. For 33 years, he thought for sure that single he would *stay. Then a pretty, petite young lady sent* her photo and her phone, and since that day they never spent another day alone. 3785 ✉

Attractive, Single Jewish Female—Professional (class act) seeks male counterpart who is 35-55 and enjoys the finer things in life. Recent photo/note. POB 825, Springfield, NJ 07081.

Inquisitive Woman—30, successful, intelligent, sensitive, sincere, attractive, athletic. Enjoys variety of interests. Seeks same in a man. Photo/bio. 3778 ✉

Widower, 60's—Seeks Jewish woman in late 50's to early 60's for permanent commitment, who enjoys theater, opera, ballet, travel, dining out. 3781 ✉

Bright, Slim, Attractive—Jewish blond - 35. Enjoys dancing, movies, travel, outdoors, adventure. Looking for warm, outgoing gentleman for friendship/romance. Note/photo. 3783 ✉

Had It With Mr. Ego?—Perhaps you're ready to enjoy NY with this successful, 5'7", 160 lb, attractive, strawberry blond, 31-year-old Manhattan guy. My warmth, wit and adventurous nature are tired of letting my shyness keep me from the joy of a meaningful relationship. If you're an attractive woman, 25-35, who loves a picnic in the park as well as lunch at Lutece, please send note/photo. 4958 ✉

Fireworks—Pretty, sexy, successful publishing exec - 34, Jewish, spirited and funloving - seeks charming, attractive, in*shape man, 30's, to spark a romance.* Some favorites include weekend getaways, country hikes, Harry Connick and surprises. Photo please. 4927 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious replies only. Photo appreciated. 3752 ✉

California Blond—Pretty, tall, slim, fit, bright, transplanted lady exec with myriad interests, including performing/visual arts, running, cooking, golf, sailing, exploring and more. Seeks tall, fit, handsome *professional/exec, 45-55, to share city,* country adventures. Note/photo/phone. 4928 ✉

Come Fly With Me—Lovely dark-haired widow, shapely 5'6", sensitive, sensuous, humorous. Seeks tall, good-looking, successful, romantic adventurous man, 35-55, for wherever it leads. Photo. 3767 ✉ ☎

Seeking A Special Woman—I am a 33-year-old, Jewish professional man. I enjoy dancing, skiing and museums. Seeking a Jewish woman who believes friendships lead to the best relationships. 5918 ✉

I Am A Jewish Bachelor, 31—If you are Jewish, younger, let's meet: art at the Met Museum, music, movies, caterers, kids. Why not? Photo/phone. 4914 ✉

Pretty Lady Lawyer—Fun-loving, unpretentious, Jewish, 31-year-old Manhattan attorney with a passion for life and the *outdoors, seeks successful, stable male* counterpart for such springtime pleasures as golf, tennis, cycling and more. Note/photo/phone (photo returned upon request). 5892 ✉

48-Year-Old Divorced Physician—Seeks permanent commitment with young, old-fashioned, beautiful, sophisticated, long-haired Jewish woman, age 25-35. Must be good and avid skier, and love children. Photo please. 3754 ✉

Need Teacher's Pet—Warm, attractive, mildly Jewish woman, 30, PhD-bound, looking to share city days, cozy nights and country weekends with a straight-A man. Like old movies, laughter, pets, good comedy? Note/photo. 4953 ✉

Chinese—Petite, pretty college grad seeks serious, honest, intelligent, successful, 30-42, single white male - tall, well-built, healthy, no drugs. Photo must; will return all. 4875 ✉

Honest, 36, NJ Male—Seeks intelligent, 27-35, slim female for serious relationship. Busy computer business owner. 5'11", slim, attractive, Jewish, nonreligious. Looking for love. Photo/note please. 4907 ✉

Am I The Last Sane Man Out There?—Emotionally secure, handsome, 44, 6'. Easy to meet a woman. Chemistry hard to find - photo (no exceptions). 3753 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 702

BY MARY ANN MADDE

A FILE OF MANICURISTS

A NUMBER OF STATISTICIANS

A QUIVER OF COBRAS

A RETINUE OF OPHTHALMOLOGISTS

Above, terms of venerment: group names (extracted from James Lipton's "An Exaltation of Larks: The Ultimate Edition," Viking, 1991). Competitors are invited to invent one fanciful term of venery, as in the familiar "a pride of lions."

Results of Competition 699, in which you were asked to create the opening paragraph of a paperback novel of wide appeal.

Report: Slowly I turned. Trouble. Blue eyes. Governesses. Moors. Blue-eyed governesses on the moors and in trouble. Enabling urban elitists. Murder. Adventure. Suspense. Sex. Violence. Romance. Intrigue. Moral torpor. Mortal storms. Mordant mystery. And those are just the Ms. Those of you, including Bradshaw, who asked about the spelling of "duchess," please form a line at Lost Property.

First Prizes of two-year subscriptions to "New York" to:

The Chinese say that no man's life is complete until he has loved a hundred women, made and lost a fortune, and survived at least one assassination attempt. By those standards, Justin Corsair was leading a full life.

JoAnn Renfro, Kansas City, Mo.

"Ah, but you have seen the 'widow'?" Margarita stage-whispered to her flock. "Monday, she wore jet black at the salon. Tuesday, blue black at the ballet. Yesterday, light black at the baron's reception." She paused dramatically. "The 'widow' is quite the peacock! And how, dare I ask, does a peacock become a 'widow'?" No reply was needed.

James W. Penha, Staten Island

The naked man at her feet was definitely dead. Still, she had bourbon-colored eyes, a body built for a centerfold, and hair as platinum as the gun still in her hand. "Thanks for coming," she exhaled in a voice the Surgeon General would say was hazardous to your health. "I'm going to need a guy who knows about frame-ups."

James Elward, N.Y.C.

"Sacred albino monkey *be damned,* Phyl, I sometimes think you're straight out of the thirties pulps." Before I could warn him, Scott was yanked against the tree. His words choked in his throat, and I watched powerlessly as a tiny white paw dug into his neck.

Allen Brookins-Brown, Minneapolis, Minn.

Runner-up Prizes of one-year subscriptions to "New York" to:

Sigoth, wary as only a loveless cat can be, entered the temple of Eumass, tail in the air, testing the waters. Pieterlouise, the androgynous priest/priestess, keening at the altar, cried, "We have your work cut out for you!"

Helene Davis, Somerville, Mass.

It was a typical L.A. morning with traffic backed up on the 405 from Sunset to Santa Monica. But frankly, Elliot Ross was in no hurry to get to the studio to discover what atrocities had been performed on his screenplay while he slept. Still, he reasoned, it could be worse. At least he was stuck behind the wheel of a '91 silver Jag.

Larry Laiken, N.Y.C.

"Brad, isn't our new nanny wonderful?" Jenny asked. "The children love her. Don't you think she's pretty?" Brad answered from behind his newspaper, "I hardly noticed."

Mitzi Marks, Princeton, N.J.

And Honorable Mention to:

Young Verity Delaney gazed idly down at the silver-clad horseman passing beneath her bedroom window. Suddenly, he glanced upward, and she was transfixed by the bluest eyes she had ever seen—eyes in which she could read her destiny. "This," she vowed to herself, "is the man I will love the whole of my life and whose love I will possess no matter what the cost." At a slight movement behind her, she turned and there stood her mother, her beautiful face tight with rage. "That" she hissed, "is the traitor who killed your father!"

Judith Disla, N.Y.C.

I saw it happen. A crime that shocked the town, but I didn't want to get involved. I know they keep telling you that if you see a crime, report it and your identity will remain a secret. But I gave myself the excuse that the case had such bizarre aspects, no one would believe me anyway.

Ted Berkelmann, Bronx

"Yes, Bradshaw, what the devil is it *now*?" "Admiral's compliments, sir, and would you be so kind as to join him on the *Indefatigable*"—he smiled ever so lightly—"for dinner." " 'Od's blood," thundered the captain, "wipe off that grin, man. Cox'n, lower my boat! Look lively or you'll feel the cat on your back!" "The admiral says further," Bradshaw continued, still smiling, "that there will be ladies present."

Jack Ryan, N.Y.C.

Whenever Katherine glanced at the map
the wall of her sheltered "schoolroom"
Glencannon Hall, her dreamy eye was drav
to the vibrant red of the Spanish coast. Hc
exciting, next to England's pallid yellow. Y
had anyone told her that within six mont
she would be running along the cliffs of th
selfsame coast, she would have turned a pa
er color by far than that of her native lan

J. Bickart, Washington, D.

sp. ment.: John B. Rockwell, N.Y.

Althea clung to the rail of the old ship as
strained against the frigid blackness. Sl
heard the hurrying, heavy step of her purs
er on the creaking deck, just as moments b
fore she had heard the hopeless gurglings
his last throttled victim.

Joanna Timmins, N.Y.

It was with great admiration that Clint
watched his adversary, James Bradsha
cross-examine the witness. The woman, a
luctant witness in this highly publiciz
case, shifted slightly in her chair.

Sheryl Kort, N.Y.

"Oh, Elliott," Vanessa snapped, tossing h
luxuriant auburn mane, "don't be so *or*
nary. I couldn't bear the thought of anoth
tepid weekend at the George V with Per
val, so Armand and I stole his father's
and simply fled to Cannes, which was sa
since all the *movie people* are gone. Now b
love and open one of the cheap
Pérignons. . . ."

Steven J. Patrick, Burlington, N.

As Sir James broke the seal on the commu
qué from His Majesty appointing him A
bassador to the Imperial Court, he little s
pected that an epochal war, three wives, a
a dramatic clash of cultures would so
overshadow his Oxford life.

Don Hauptman, N.Y.

Standing tall atop the bluffs on the outski
of town, he saw it all spread before him.
the right, pulsing, smoking factories. To t
left, luxury estates on rolling hills . . . wh
the bosses live, he figured. Straight down t
middle, greed met need in the busy mark
place. For most of his 25 years, he'd heard
it. "The Big Town," they called it. Of cour
no one there had heard of him. But he'd
that, he mused, or his name wasn't Br
Steele.

Jim North, Sea Cliff, N.

Loretta squinted through the kitchen w
dow as she mechanically shucked peas i
the sink. It was the hottest day of the su
mer, and she had grown a sweat mustache
honor of the occasion.

Susan Sutton, Concordia, K

sp. ment.: Harriet Pike Epstein, N.Y

It had been seventeen years since Mar
Weston had seen his daughter, and he h
no idea what to expect. She had called out
the blue. "Look, I'm successful and happ
she had said, "and I don't want you to sp
it for me—but there's something I must
you about."

Laurie Winograd, Seattle, Wa.

gue slowly lifted the heavy lace veil. Car- e seemed different . . . smaller, he ıght as he looked at her for the first time e the ceremony began. He gasped. This not Caroline—this was, this was who? She was the most exquisite wom- ıe had ever seen, but he had never laid ; on her before in his life.

M. B. Kelly, Roaring Branch, Pa.

ıce crossed the floor toward her with a fect seven-to-one martini in each hand, supercilious smirk on his face, and an ltered Chesterfield dangling from his lip. ı, God! It's going to be just like Bermu- ' Ruth whispered. "Get me out of here, ‹.

Robert K. Christenberry, Red Bank, N.J.
sp. ment.: Arnold Malhmood, Gaithersburg, Md.

ll, I guess it's back to Frank's Place, ere it all started. Frank may remind me of rtin's "Mimosa on the rocks, please" or ow about some chips." Not much to ıe, mind you, but to me. . . .

Barbara Golub, Jericho, N.Y.

: day had been uneventful. Marjorie ıld be away for another fortnight, and I yet to contemplate the effect of her ab- ce. We were settled in front of the fire, glass of port in hand, Lucille enjoying small saucer of milk. Our reverie was denly interrupted by the shrill ring. It ; Inspector Bradshaw; the night walker struck again, and our peaceful evening ; not to be.

Margaret Gulick, Sloatsburg, N.Y.

right, so you want to know all the facts ut that caper that made all the headlines ently—the one the press got to calling ıe Hamhock Hot Line"? There are only citizens who know everything that n't get into the tabloids: me and a guy o's now held down by a tombstone.

William Allen, Saratoga Springs, N.Y.

brushed back her long golden curls, ed her hands on her apron, and opened pantry door just a crack to hear the or- stra playing in the great hall at Katrina's hday party. Her tiny feet began to tap in- ıntarily. Oh, how she longed to dance!

Ethel Scott, Virginia Beach, Va.

h an exasperated sigh, the Reverend The- ilus Bradshaw, Episcopal priest, gour- cook, gifted amateur pianist, motorcy- t, and sometime sleuth, turned from the mering *frittata puttanesca* to pick up the istently ringing phone. "Father? Rourke here," rasped the familiar voice. e've found another strangled choirboy own. We need your help."

Antonio Ramirez, N.Y.C.

telephone's persistent ring nudged Kate an into a miserable state of wakefulness. knew it was going to be rough day. Jeff packed up and moved out of the apart- ıt the night before. For one split second, imagined that perhaps Jeff had changed mind. Kate grabbed the receiver. "Hul- she said. "Yes, this is Dr. Kathryn an. . . ."

Marlene Klotz, Atlantic Beach, N.Y.

"You're right, Chief," Deputy Bradshaw called from the basement, "thirteen bodies, each with a child's building block in its hand." But Donovan Stone was hypnotized by the icy stare of a painting over the mantel. A nude woman with haunting blue eyes. He had seen those eyes before.

Andrew Gordon, West Hollywood, Calif.

I was on my fourth cup of coffee at Leo's Cafe, reading the funnies and nursing a hangover the size of a Winnebago. Suddenly, I heard a swish-swish, the soundtrack of nylon thighs, and a sleek redhead sat down at the stool next to mine and ordered a tofu burger and a carrot-broccoli shake. Well, hell. I've always been a sucker for dames who take care of their gastrointestinal tracts.

Tippi Gibson-Nash, Dedham, Mass.
sp. ment.: Bruce Ellman, Sunnyside, N.Y.

Alex Chadwick ran her hands through her spiked black hair. Would Jennifer Hewitt, her friend through six pampered years at Heatherton Academy, recognize her? It had only been four months since they'd left the confines of that world, but in black leather and torn tights, Alex looked like all the other punk waifs on the downtown scene. No one would ever guess that hers was the face that had launched her father's latest, and most successful, perfume: Ennui.

Mary Hoffman, Brooklyn

The girl shrieked at the boys who had spilled her basket of apples. Despite her filthy clothing, he noticed her fine brow, the intelligent green eyes, now sparkling with indignation, the creamy skin that even the dirt couldn't hide, and the blaze of russet hair that tumbled about her shoulders. "She'll do," thought Neville March. "The long-missing Margaret, Duchess of Avalon, is about to be introduced to society."

Laura Hayes, Snow Camp, N.C.

"Things just haven't worked out the way I'd hoped since your coming to us," Jonathan Ravenswood told his young ward, the fixed frown on his face unflinching. "So I'm sending you back to the continent, on a mission that may not be to your liking, but, my boy, I daresay it will make a man of you."

William L. Bennett, Muskegon, Mich.

Pamela approached the plush offices of Manhattan's trendiest magazine, *East Side,* her heart beating wildly against her perfect rib cage, her huge violet eyes shinning with excitement. She marveled again at her luck in receiving the position of Assistant to the Food Landscaping Editor . . . and only two months out of Smith!

Bernard Hamel, Holyoke, Mass.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 702, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 5. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 29 issue. Out-of-town postmarks are given three days' grace.

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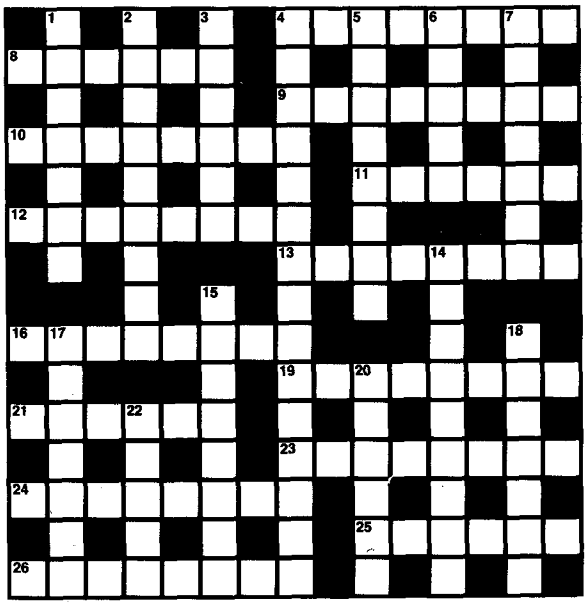
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 Complaint of untidiness. (8)
8 Dog is retreating having bitten a student from Britain. (6)
9 He makes a moving speech. (8)
10 Cream has gone off, she's found. (8)
11 Be the first to make a fuss? (6)
12 Grow marijuana in it? (5-3)
13 A great many toads hopping ahead of this old beast. (8)
16 Fish making turn goes up the creek. (8)
19 Saw surgeons use to enter cast in hip replacement. (8)
21 The non-U buy more extravagantly for baby on the way. (6)
23 Adores to have a meal in romantic location. (4-4)
24 Paper flung out at union meeting. (8)
25 Fish in river—it is not a common occurence. (6)
26 I leave mufti coat to be altered to fit old retainer. (8)



DOWN

1 Should have no trouble making fit. (7)
2 Robber takes beer out of upper case with container. (9)
3 Queue to hear excuse for tra[illegible] non-appearance. (4-2)
4 If this administrative di[illegible] takes place, chaps leave [illegible] and I'm last out. (15)
5 With Sunday opening, Shop Act bedevilled immediate payment. (4, 4)
6 Rook, then hen and duck set off get water here. (5)
7 Plate that's chosen or thrown ou (7)
14 I leave choir in confusion and se out with artist and musicians. (9
15 Balloon's going up—say goodby embracing lover-boy. (8)
17 A knock-up fellow wanted befor the game. (7)
18 Mine hide from a Frenchman. (7
20 Supernatural beings in river? It' natural for them to be there. (6)
22 Late starter leaves dish of trifle, get fresh gear. (5)

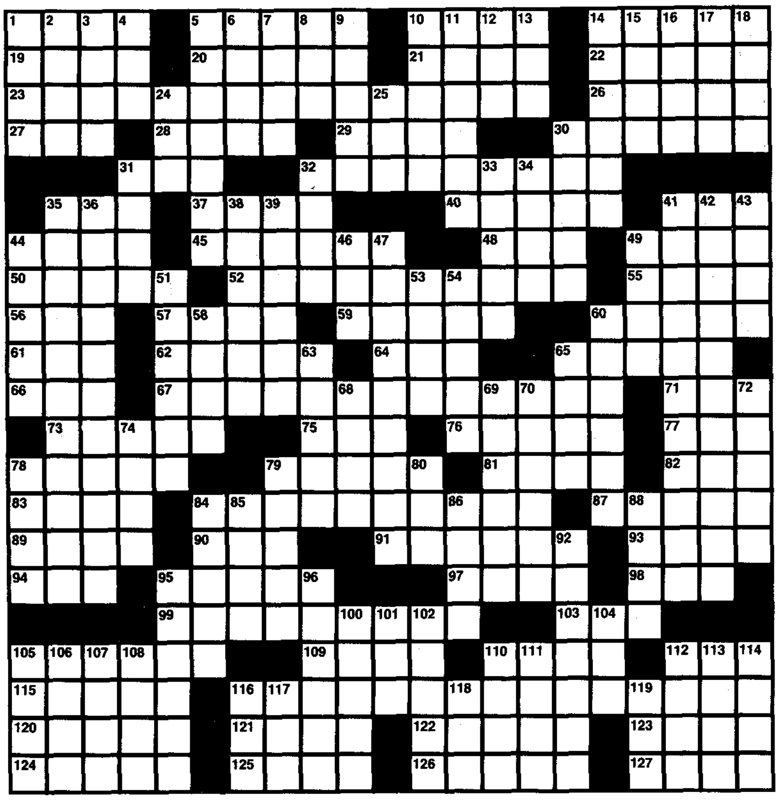
'STARS OSCAR BYPASSED' : 'CUE' CROSSWORD • BY MAURA B. JACOBSC

ACROSS

1 Physical frame
5 Wine area of France
10 Lucy's love
14 Chet's TV partner
19 Skin-cream source
20 Fictional bell town
21 Author unknown: abbr.
22 Make a dele
23 Oscar non-winner
26 Nimble
27 Form of Buddhism
28 Yemeni capital
29 Bolognese painter
30 De-creased
31 Word to Birdie
32 Oscar non-winner
35 Orel's river
37 Campus sports org.
40 Part of NATO
41 N.Y. airport
44 Kin of a cradle
45 Under-surface of a cornice
48 Bern's waterway
49 Incinerate
50 —— as a beet
52 Oscar non-winner
55 Parisian notion
56 Korean GI
57 Teen woe
59 Branch angles
60 Bonnie's cohort
61 Ampersand
62 Friars Club shindig
64 Nigerian native
65 Europe's longest river
66 Bisector's amount
67 Oscar non-winner
71 Sancho Panza's beast
73 "—— Onegin"
75 Meet the bet
76 Officiated at the card table
77 Numbered rd.
78 Illinois city
79 Cloudburst
81 Ship's parking place
82 My- ——, Vietnam
83 Start of a Shakespearean title
84 Oscar non-winner
87 Encore
89 Ticket-holder's claim
90 Comstock load
91 Leavening agents
93 As regards
94 Sigmoid shape
95 Cons' confines
97 Rolltop, e.g.
98 Drink that sounds helpful
99 Oscar non-winner
103 Craving
105 Calms
109 Steak order
110 "God have mercy on such ——"
112 Third word of "America"
115 Not illuminated
116 Oscar non-winner
120 What there is nothin' like
121 Biblical victim
122 Hair blower
123 Tool for a duel
124 Having a cupola
125 Short-order dressing
126 Kiosk
127 Taylor's third

DOWN

1 Activist folk-singer
2 Ye —— Curiosity Shoppe
3 Fine feathers
4 Nay's opposite
5 Drives crazy
6 Slight advantage
7 Mend holes
8 Lennon's lady
9 Charmer's snake
10 Non-winner Kaye
11 Pulver's rank
12 U.S.-Can. canals
13 Publican's place
14 Scarcity
15 Jason's ship
16 Futile
17 Archipelago unit
18 "Monopoly" card
24 X or sting
25 Ending for court or front
30 Pop song lead-in
31 Toylander
32 Alfresco eatery
33 Lions' conversati
34 Bedouin
35 Oscar non-winne
36 Oscar non-winne
38 French brandy
39 Make —— start
41 Oscar non-winne
42 Oscar non-winne
43 Housemaid's trou spot
44 Weight in gold
46 Call —— day
47 Animal-preservin craft
49 Charge-account mailing
51 Actor McGavin
53 Bee Gees' surnan
54 Not in a whisper
58 Slot input
60 Nicaraguan rebel
63 Esthetic judgmen
65 Field mouse
68 Antique autos
69 Lie at rest
70 Contaminates
72 Large fishing net
74 Main point
78 Release tension
79 Sniff
80 Non-winner Wes
84 "Grapes of Wratl family
85 Opera soliloquy
86 Masochism prefi
88 —— -Carlo Men
92 Toward the heav
95 Left at the altar
96 "Oklahoma" bug
100 Cellist Casals
101 Retirement acct.
102 Dweebs
104 Nightfall, to Kea
105 Coll. grounds
106 Zip open
107 Rival of Babyloni
108 Shade of green
110 East of the Urals
111 British carbine
112 Secretary's goof
113 Like most cupcal
114 Timetable, for sh
116 Wham's go-with
117 Attorneys' gp.
118 Creative work
119 Rainy



Solutions to last week's puzzles appear on page

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